



The Changes of Qing Yin Performing arts in Sichuan Province, China

Zheng Yang

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Doctor of Philosophy in Music

March 2022

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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

มีนาคม 2565

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม



1172597770

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DEGREE	Doctor of Philosophy	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2022

ABSTRACT

This study is "The Changes in the Performing Arts of Qingyin in Sichuan Province, China". The objectives are: 1) To study the history and development of the Qing Yin Performing arts in Sichuan Province, China. 2) To analyze example of the music of Qing Yin Performing arts in Sichuan Province, China. 3) To describe the change in the contemporary status of Qing Yin Performing arts in Sichuan Province, China. These data were collected through a field survey of the inheritors of the Qing-Yin art in Sichuan, China. This paper uses the field survey method to analyze the data of the inheritors of the Qingyin art in Sichuan Province, China.

The findings of this paper are as follows.

1. Investigate the history of the development of Qing Yin Performing arts in Sichuan Province, China. (1) In the late Ming and early Qing dynasties, Sichuan experienced frequent wars and severe disasters and plagues, and the population declined sharply. The government of that dynasty began to immigrate to Sichuan in large numbers, and the immigrants brought with them local folk songs, which were absorbed by the Sichuan Qingyin performance art and formed a folk art performance form with local characteristics. (2) In the middle and late Qing Dynasty, the art of Qing Yin Performing arts in Sichuan Province, China, reached its peak, and the streets and alleys were full of artists singing Sichuan Qing Yin performance art, and the performers kept creating new works, so that the amount of repertoire at that time was greatly increased, and each place also set up its own performance team to perform in the city for a living, and later there were professional Sichuan Qing Yin bookstores and teahouses for artists to perform. (3) In the 21st century, when the country was reformed and opened up, the art of Qing Yin in Sichuan Province of China, with its traditional cultural and regional characteristics, was not well inherited and preserved, and only a few scholars were studying and collecting materials, while with the efforts of some scholars, this

folk culture with Sichuan characteristics also had some books and materials, and took to the stage of media dissemination.

The musical characteristics of the Qing Yin Performing arts in Sichuan Province, China are.

2.1) Sichuan Qingyin performing art is divided by the structure of the tune, which is divided into a joint song body and a single song body, and a plate cavity body. The joint body can be sung independently, or as an opening or closing. The structure of the single song is simple, mostly two or four lines, and the panel cadence is absorbed from local operas. 2.2) Qing Yin Performing arts uses Chinese pentatonic tuning and four types of melodic techniques, namely descending, wavy, jumping in, and encircling. 2.3) The lyrics of Sichuan Qingyin performing arts are of three kinds: first, historical stories, second, natural scenery, and third, love stories. 2.4) Most of the performers of Qing Yin Performing arts in Sichuan Province, China, are women. Occasionally, there are male singers. 2.5) The accompaniment instruments used in Qing Yin Performing arts in Sichuan Province are the Yueqin, pipa, erhu, and the San Xian. The lead singer controls the rhythm with a sandalwood board and a bamboo drum, and may add wooden fish and banging bells.

After more than two hundred years of development, the social environment has also changed, mainly in the following ways: 1) Changes in the external social environment. The main changes are: the changes in the external environment of the society, mainly in the performance groups, artists, audiences and the content of singing; 2) changes in singing styles; 3) changes in performance techniques; and 4) changes in audiences.

Keyword : Qingyin performing arts, Sichuan Province, historical development, musical characteristics, The changes

ACKNOWLEDGEMENTS

It was a very difficult task for the author to complete this thesis, the first thing was the language barrier, and the second was the collection of literature. However, I am fortunate to have had the help of people along the way to complete this thesis today. I would like to express my sincere gratitude to Prof. Khomkrich Kain, Dean of the Faculty of Music of Mahasarakham University, my supervisor Prof. P. Sornyai, Prof. Jareanchai, Prof. Nicolas, Prof. Perapap, and for their help.

I am grateful to the professors for their rigorous and realistic style of teaching, for their dedication in giving us lessons and assistance, and for their insightful advice and suggestions in the process of research.

I am grateful to them for their enthusiastic help, for taking the trouble to answer my questions, for helping me with information, for giving me so much help, and I cannot thank them enough. I am grateful to my friends for their company and encouragement during the author's writing process, and to my family for their continuous support in completing this thesis. I would also like to thank the other teachers in the school for teaching and helping me. Time flies, and I have already spent three years of schooling, three years of hard work but harvest bag, for me is about to embark on a new journey. The road is long and far, I will go up and down and seek.

Zheng Yang

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Chapter I

Introduction

1. Background of research

Sichuan Qing yin is one of the forms of Chinese Qu Yi music, the most popular opera rap music in Sichuan area, and one of the traditional opera operas in Sichuan province. It was listed on the National Intangible Cultural Heritage List in 2006. More than 200 years, it has absorbed all over the country folk elements, local opera, and formed the Unique style. It is developed from folk songs, operas and folk tunes of Ming and Qing Dynasties. It has a long history with a history of more than 200 years. Sichuan Qing yin voice has a unique performance form and singing style, Sichuan Qing yin voice has lyric and euphoric, witty and pungent characteristics, deeply loved by people, it represents the aspirations of ordinary working people, with distinctive national characteristics and local colors. Most of the songs are simple, generous and enthusiastic, with beautiful melodies and friendly and fluent melody, which show the people living in Sichuan's vigorous spiritual outlook and positive and optimistic attitude towards life. In Sichuan province, Sichuan QingYin is also one of the most popular rap music, the origin of the Qing dynasty emperor Qianlong years, singing in the Sichuan dialect, the singer himself to play with Yueqin or pipa, also known as the "Chang YueQin" or "Chang Pipa", since the 1950 s, was defined as Sichuan QingYin, Sichuan traditional opera one sort of Quyi. (Cui& X& H, 2019)

The traditional singing form of Sichuan Qingyin music is sitting singing, and most of them sing for girls. Boys only sing in the form of help. while the sitting women hold the instrument and sing standing up. Or the man embrace Musical Instruments to sing. When the performers sing and sang, they play sandalwood with their left hand and hit bamboo drum with chopsticks with their right hand. The instruments for accompaniment are Yueqin and Gaohu added. Sichuan Qingyin based on Sichuan dialect is another characteristic of Sichuan Qingyin. The original Sichuan dialect makes the Sichuan dialect more folk style. The lyrics are full of the traditional Chinese virtues of loyalty, filial piety and benevolence. The most distinctive features of Sichuan Qinglin singing are "Ha Ha Qiang" (like coloratura) and "tongue tip tremolo". It uses vowels such as "ha" and "ha" and focuses on the ascending jump of the grace note scale, which is very similar to the bel canto of

western opera and is also known as Oriental opera. Later, the number of singers increased to 3 to 5. (Sha.S&Wu&S, 1957)

After the founding of the People's Republic of China in 1949, this form of singing was officially named for “Si Chuan Qingyin”.It is sung in Sichuan dialect. It is popular in urban and rural areas with Chengdu as the center, as well as the land and water docks along the Yangtze River, such as Huzhou and Chongqing, etc. It is widely spread in the Han areas of Sichuan. It is developed on the basis of the ditty of different tunes and Sichuan folk songs in the Ming and Qing Dynasties, so its musical style and content are very rich. (Dong& Q& Q, 2020)

The Current State of Qing Yin Performing arts Heritage. In contrast to the popularity of Qingyin in the last century, when the master performer Li Yueqiu returned to Sichuan, the market value of Sichuan Qingyin has dropped dramatically and people are no longer willing to pay to listen to Qingyin in bookstores or other performance venues. The once hot performance market and scene no longer exists. The once traditional art is experiencing an unprecedented downturn. The inheritors, the inheritance methods, and the aesthetic views of the audience have all changed dramatically, making Sichuan Qingyin face an unprecedented dilemma and embarrassment in the inheritance process. (Chen& Y, 2016)

In recent years, with the impact of the economic tide and the influx of Western culture, many ancient national folk cultures are facing a huge crisis and challenges. "Now there are very few artists singing, only a few dozen people in the whole of Sichuan". More than ten years have passed since then, and the situation is still deteriorating. The changing tastes of the audience make traditional culture lack of market demand, many folk performance institutions have been on the verge of bankruptcy, a variety of skills is the lack of successors, facing the risk of losing. People want to listen to the moving songs and lively and lively "ha-ha cadence" of qing-yin artists in the streets and alleys has become a luxury hope. Sichuan Qingyin is in deep and fierce competition in the market, and is in danger of being gradually replaced by other forms of music. Changes in the cultural and artistic environment The development of the economy has prompted cultural production to gradually move towards socialization and industrialization. The abundance of spiritual products has changed the way people are used to receiving them, and they have taken the initiative to choose them, opening up a new situation of cultural consumption. As one of the most representative intangible cultural heritages in Sichuan, Sichuan Qingyin is rapidly converging with

the mainstream of society. This convergence process is the process of the gradual disappearance of the individuality of Sichuan Qingyin. If it loses its distinctive cultural traits, the heritage of Sichuan Qingyin will be in jeopardy. The intangible heritage of the arts and crafts is generally closely related to individual preferences and specialties, and their dependence and integration with the community is relatively weak; they are most vulnerable to the impact of foreign cultures, and are most likely to be weakened by the global industrialization and economic integration process and to become extinct. The consistent oral transmission method of Sichuan Qingyin is more difficult than the collection of other tangible cultural relics, so it is more vulnerable to social change and the impact of the times, and is more likely to disappear. Therefore, its protection becomes more urgent. In terms of heritage and popularity, the influence and importance of the Sichuan qing yin in the Sichuan region is still there, but it is undeniably on the wane. It is often seen as a symbol of traditional culture and art, or as a traditional garnish for weddings, festivals, and stage Performances. (Liu L&R, 2008)

Form the information above, the reason why we study Sichuan qing yin is because the heritage of Sichuan qing yin is facing a huge survival crisis, and it is a long way to go. Only through the practice of skills, experience, theoretical summaries, scientific inheritance and other ways, can we make Sichuan qing yin succeeding people, we should use the development of the viewpoint, the attitude of responsibility for history, increase the protection of Sichuan qing yin, so that it can be fully inherited and developed. Only through in-depth practice, accumulation, summary, increase of innovation and diversity of inheritance methods, Diao Yi can open up new ways for the inheritance of Sichuan Qingyin. The efforts made in this paper are intended to provide some reference value and practical guidance for the inheritance of Sichuan Qingyin.

2. Research objectives:

2.1 To study the history and development of the Qing Yin Performing arts in Sichuan Province, China.

2.2 To analyze example of the music of Qing Yin Performing arts in Sichuan Province, China.

2.3 To examine the changes in the contemporary status of Qing Yin Performing arts in Sichuan Province, China.

3. The researcher questions

- 3.1. What is the history and development of Qingyin performing art in Sichuan province, China?
- 3.2. What is the music characteristics of Qing Yin Performing arts in Sichuan Province, China?
- 3.3. What is the changes in the contemporary status of Qing Yin Performing arts in Sichuan Province, China?

4. The benefits of research

- 4.1 We will know history and development of the Sichuan Qing Yin Performing arts.
- 4.2 We will know the music characteristics of Qing Yin Performing arts in Sichuan Province, China .
- 4.3 We will know the changes in the contemporary status of Qing Yin Performing arts in Sichuan Province, China.

5. Definition of terms

5.1 Si Chuan Qing Yin=Refer to a kind of folk rap music popular in Sichuan province, the performers stand with drums or boards in their hands and sing in the Sichuan dialect, accompanied by erhu, pipa and other instruments.

5.2 The Study of History of Sichuan Qingyin History = Refers to the Guangxu period of the Qing Dynasty to the establishment of New China.

5.3 The changes of the Sichuan Qingyin's name = Refers to the name of Sichuan Qingyin from the beginning, when it was “Chang Yue qin” (Instrument naming) and “Chang pipa”(Instrument naming), until 1935 when it was changed to Sichuan Qingyin.

5.4 The changes of Sichuan Qingyin's performance = Refers to 1) the Changes in singing style. 2)the Changes arising from the new social environment. 3)the Changes in singing techniques. 4)the Changes of Audience.

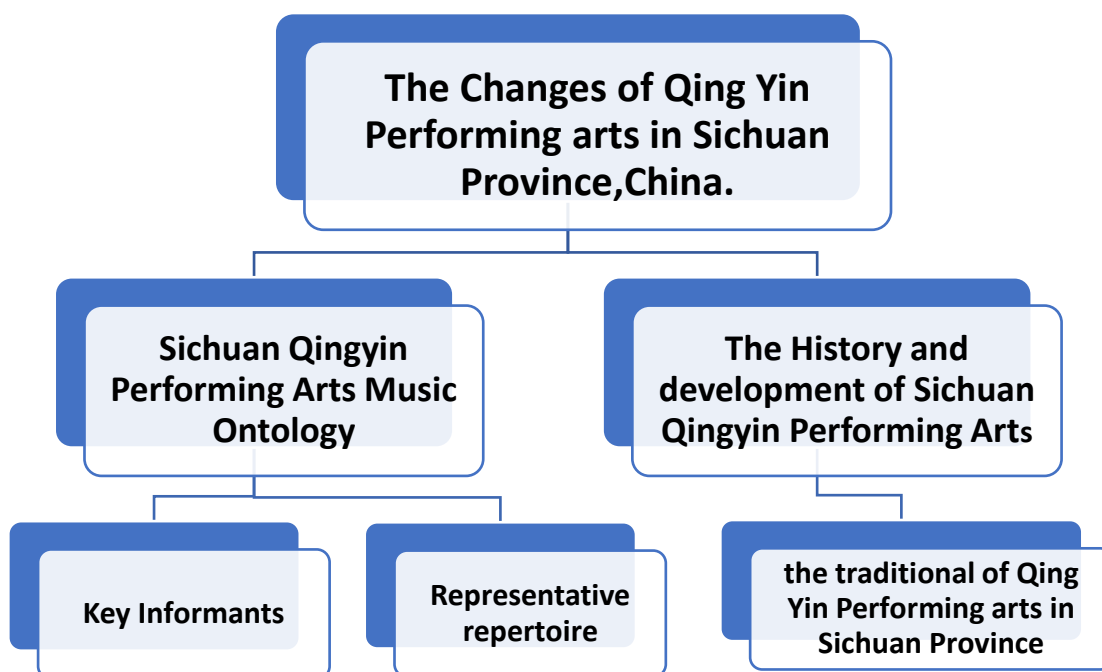
5.5 The music characteristic= Refer to1) Various forms of melody; 2) The Song Lyrics. 3)The tune characteristics.

6. Scope of the research

The study of Sichuan Qingyin will focus on the following aspects: 1. what is history and development of Sichuan Qingyin performing art? 2. what are the specific representative works of Sichuan Qingyin repertoire? 3. how does Sichuan Qingyin inherit? 4. how has Sichuan Qingyin changed in contemporary development?

7. Conceptual framework

This study will first introduce Sichuan Qingyin performing arts, which will be introduced in three parts, 1. The History and development of Sichuan Qingyin performing arts. 2. Representative music repertoire of Sichuan Qingyin performing arts. 3. Key informants. Through the introduction of these three parts, we begin to study "The Changes in Sichuan Qingyin Performing Arts in Contemporary Society".



CHAPTER II

LITERTURE REVIEW

In this study researcher reviewed the relevant documents to obtain the most comprehensive information to be used in this research. The researcher has reviewed the following topics.

1. General Knowledge about Sichuan province, China.
2. The Music Performance Arts in Sichuan province, China.
3. The theory used in research
4. Related research

1. General Knowledge about Sichuan province, China.

1.1 Geography

Sichuan, abbreviated as Chuan or Shu, It is one of China's 23 provinces. Located in the interior of southwest China, the boundary is between 26°03 '-34 °19' N and 97°21 '-108 °12' E. It is located in the upper Yangtze River (Chang Jiang) valley in the southwestern part of the country. Sichuan is the second largest of the Chinese provinces. It is bordered by the provinces of Gansu and Shanxi to the north, the territory of Chongqing municipality to the east, the provinces of Guizhou and Yunnan to the south, the Tibet Autonomous Region to the west, and the province of Qinghai to the northwest. Sichuan was the most populous province in China until Chongqing and adjacent areas were separated from it in order to create the independent province-level municipality in 1997. The capital, Chengdu, is located near the Centre of the province. (Amanda& B, 2020)

The Sichuan Basin is bordered on all sides by lofty highlands. To the north the Qin (Tsinling) Mountains extend from east to west and attain an elevation between 11,000 and 13,000 feet (3,400 and 4,000 metres) above sea level. The limestone Daba Mountains rise to approximately 9,000 feet (2,700 Metres) on the northeast, while the Dalou Mountains, a lower and less continuous range with an average elevation of 5,000 to 7,000 feet (1,500 to 2,100 Metres), border the south. To the west the Daxue Mountains of the Tibetan borderland rise to an average elevation of 14,500 feet (4,400 metres). To the east the rugged Wu Mountains, rising to about 6,500 feet (2,000 metres), contain the spectacular Yangtze Gorges. (Chen& J, 2013)

The eastern basin area and the lower western valleys are sheltered from cold polar air masses by the surrounding mountains. The climate is therefore milder than would be expected and is similar to that of the Yangtze delta region. The eastern basin has more than 300 frost-free days annually, and the growing season is nearly year-round. In the west the sheltering effect of the mountains is evident from the contrast between the perennially snowcapped peaks and the mild weather prevailing in the valleys beneath them. During the summer, in the month of July, the mean temperature is about 84 °F (29 °C) in the south and lower than 68 °F (20 °C) in most parts of the west. During the winter the mean temperature in the west decreases northward from 54 °F (12 °C) in Xichang to 18 °F (−8 °C) in Qianning (Gou& L& Z, 2013)

1.2 The City history

Apart from the provinces of the upper Huang He (Yellow River) valley, Sichuan was the first area of China to be settled by the Han. The first organized Han migration took place in the 5th century BCE. Sichuan was known as the Ba and Shu territory during the Zhou dynasty (1046–256 BCE). During the succeeding Qin dynasty (221–207 BCE) the territory was incorporated within the Qin empire and began to assume considerable importance in China's national life. It was at that time that the Dujiangyan irrigation system was built. In the Three Kingdoms (Sanguo) period (220–280 CE), the Sichuan region constituted the Shu-Han kingdom (221–263/264), which had its capital at Chengdu. From the end of this period until the 10th century, Sichuan was known by various names and was administered through various political subdivisions. During the Song dynasty (960–1279), four prefectures were established in what is now the eastern part of the province under the name Chuan-Shaan-Si- Lu, which later was shortened to Sichuan. Sichuan was established as a province during the Qing, or Manchu, dynasty (1644–1911/12). (Hou&B. L.and Wang J.S, 1980)

During the early years (1911–30) of the Chinese republic, Sichuan suffered seriously from the feudal warlord system; at one time it was divided into as many as 17 independent military units, and not until 1935 was it unified under the Nationalist government. During the Sino-Japanese War of 1937–45, there was a great influx of people and new ideas from coastal China, which resulted in extensive economic development. Many factories and trading posts were moved from the coastal area into Sichuan, and a number of industrial Centres were established, especially in Chongqing and Chengdu. Because of its geographic isolation, inaccessibility, extensive area, large population, and virtual economic self-sufficiency, Sichuan has served periodically as a bastion in its own right. The

area is easily defensible, and geography has encouraged political separatism. During the war with Japan, Chongqing (then in the province) was the seat of the Nationalist government from 1938 to 1945; the Japanese were never able to penetrate the area. (EJ Bo& HK Jin, 2018)

Economic and population growth were rapid following the establishment of the People's Republic of China in 1949, especially after transportation routes were extended into the province in the 1950s. Chengdu became a leading industrial city. Some military-related projects and institutions were relocated to Sichuan beginning in the mid-1960s, and these also were a great boon to other cities in the province, notably Mianyang. The separation of a large portion of eastern Sichuan to form Chongqing municipality was a significant loss, but the province remained one of the largest and most populous in the country. The 2008 earthquake in central Sichuan not only killed tens of thousands of people but also caused widespread damage in some of the province's most economically active areas, especially Mianyang.(Jiang&D& Q, 2015)

1.3 The people in Sichuan Province, China.

Sichuan province has one of the most diversified ranges of ethnic groups in all of China, including Han (Chinese), Yi (Lolo), Tibetans, Miao (Hmong), Tujia, Hui (Chinese Muslims), and Qiang peoples. Most of the Han—who constitute the major part of the population—live in the basin region of the east. The Yi reside in the Liangshan Yi Autonomous Prefecture in the southwest, while the Tibetans are distributed in the plateau region of the west. The Miao live in the southern mountains, near Guizhou and Yunnan provinces. The Hui are concentrated in the Zoigê Marsh grasslands of the northwest and are also scattered in a number of districts in the east. The Qiang are concentrated in the Maoxian-Wenchuan area on both banks of the Min River.

The majority of the non-Han ethnic groups are fiercely independent and have maintained their traditional way of life. In most cases, they practice a mixture of agriculture, animal husbandry, and hunting. Among the Han there has been an influx of people from various neighbouring provinces, particularly from Hubei and Shaanxi. This immigration was especially intensified in the early part of the 18th century, as a result of the massacre of the people of Sichuan by a local warlord. The immigrants brought with them agricultural techniques that are reflected in the heterogeneity of present cultivation patterns. (Liao&Y& Y, 2016)

There are three major linguistic groups: the Han, who speak Southern Mandarin; the Tibeto-Burman group, including the Tibetans and the Yi; and the Hui, who also speak Southern

Mandarin but use Turkish or Arabic in their religious services. The Han practice a mixture of Confucianism, Buddhism, and Daoism. They do not maintain rigid boundaries in religious belief. The Tibetans follow their own form of Buddhism. Many people in the northwest profess Islam, while some hill peoples of the southwest practice traditional beliefs. (The Government, 2019)

1.4 The Cultural Life and Traditional

Chengdu has always played a vital role in the cultural and intellectual life of Sichuan. The city is a haven for intellectuals and scholars, and—with its heavy traffic, rich nightlife, and luxurious surroundings—is sometimes called the “Little Paris” of China. Notable cultural sights in Chengdu include a memorial hall dedicated to the 3rd-century-CE adviser Zhuge Liang and the cottage of the 8th-century poet Du Fu. The unique form of architecture of the eastern basin is characterized by projecting eaves, gracefully curved roofs, and rich, elaborate roof ornaments. Because there is little wind and practically no snow in the basin, these fragile and extraordinarily beautiful structures and decorations can safely be constructed. The frequent misty rains make it necessary to project the roof eaves over the walls to protect them from the rain. Tourism is fairly well developed in Sichuan and is of growing importance there. UNESCO World Heritage sites include not only the giant panda reserves and the Dujiangyan irrigation system but also the Mount Emei area and the Jiuzhai River valley. Mount Emei, in the south-central Daxiang Mountains, is one of the four sacred mountains of Chinese Buddhism; it reaches an elevation of 10,167 feet (3,099 metres) at Wanfo Summit. The mountain and the Leshan Giant Buddha (carved into a hillside in the region) were collectively designated a World Heritage site in 2007. The Jiuzhai River (Jiuzhaigou) valley is a beautiful landscape in the Min Mountains of northern Sichuan; it received its World Heritage designation in 1992. All these are popular tourist destinations. (Lei W. M, 2009)

Sichuan is renowned for its hot, spicy cuisine, which features liberal use of hot chili peppers. Garlic and ginger are also common in both vegetable and meat dishes. Peanuts are another common ingredient, as in kung pao (gongbao) chicken, a highly popular dish throughout the world.

Sichuan people are full of the elements of traditional Confucian farming culture. They are gentle and ethical, and they have a "family spirit" (Hegel summed up the main theme of Chinese culture as "family spirit") that blends well with the land. They generally lacked the martial spirit of the northern Chinese history, but they were not as soft and gentle as the people from the south of the Yangtze River around Wu and Yue. They lack the murderous look but at the same time the

potential mountain people haggard, mixed with astute in the wild makes them. It is simple and the temperament of the small peasant consciousness, relatively comfortable life idle, Sichuan people are born with is a luxury, they know the ridicule know how to carefully build our own in the midst of the relaxed atmosphere of the mind. They are one of the most skilled cooking communities in China, and food is the most important thing in daily life. Most of them are good cooks, and they are especially fond of eating chili stalk and prickly ash. In a pinch, they can burst with the passion of a scarlet pepper. Foreigners often figuratively compare Sichuan women to chili peppers. I have been traveling around for many years, and I have never seen Han women who are more hard-working and prudent than Sichuan women. (Amanda & B, 2020)

2. The Music Performance Arts in Sichuan province, China.

Sichuan's musical performing arts are mainly in the form of Chinese folk arts, It is also called Quyi which is the collective name of various Chinese "Rap arts" and is a unique art form formed by the long-term development and evolution of folk oral literature and singing art. According to incomplete statistics, there are about 400 different types of Chinese folk music and arts that have been handed down in China, and they are distributed in the north and south of the country. As a performing art, it uses "oral rap" to narrate stories, portray characters, express thoughts and feelings, and reflect social life, just as the essential feature of opera art is "storytelling by singing and speaking," the essential feature of opera art is The essence of the art of Chinese is "storytelling with spoken words". This is the essential attribute that distinguishes the art of opera from other art disciplines. Because the main artistic means is "spoken and sung", the art form of opera is relatively simple: one or several people speak and perform; or one or several people sing, supplemented by a small orchestra (often three or five instruments) accompaniment. And because it is rapped in oral language, its performance is mainly in the third person narration, folk to the first person of the simulation of endorsement. In this way, the stage performance reflects the characteristics of "one person can play multiple roles" and "one person can play a play". Thus, it is very different from the "role-playing performance" of opera, drama, film and Television. Sichuan folk art can be traced back to before the Han Dynasty, and during the Tang and Song Dynasties, Sichuan folk rap art became more popular and cultural. During the Qing Dynasty, the art of Sichuan folk rap merged with that of other provincial performers and further developed in terms of language,

tunes, and subject matter, resulting in a variety of Sichuan operas with a strong Sichuan style. In Sichuan's urban and rural teahouses, bookstores and other public entertainment venues, you can enjoy the performance of artists everywhere. In the Republic of China, Sichuan opera was still very popular, and there were opera artists in the streets and alleys, teahouses and pubs, tobacco houses and brothels, and inns and lodgings. The city also appeared in the Qu Yi bookstore in the teahouse invited Qu Yi artists comprehensive performance or special performance. (Liu L&R, 2008)

2.1 The Type of Music Performance Arts

2.1.1 Sichuan Yang Qin



Figure 1 Sichuan Yang Qin ((From the photo, from left to right, the Drums, Erhu, Pipa, Yangqin, and Sanxian are all traditional Chinese folk instruments))

Photo : www.baidu.com. (Accessed March 10, 2021).



Figure 2 Yangqin

Photo : zheng yang (Accessed Feb 10, 2022).

Sichuan Yangqin (Figure 2). It was named after the yangqin, which is the main accompaniment instrument for singing, and has the reputation of "transmitting emotions from the ground". The earliest Yangqin was sung by blind people to portray characters, describe the story, and express emotional changes of joy, anger, sorrow and happiness. It became popular in Chengdu and Chongqing during the Qianlong period of the Qing Dynasty. Later, Sichuan Yangqin absorbed the strengths of Sichuan opera and Sichuan Qing Yin, and through singing and doxology, narrative, lyricism and dramatic performance are integrated into one, and the storyline is expressed in a layered manner. Yangqin singing is usually performed by five people, singing the five roles of Sheng, Dan, Jing, Mao, and Jiao, respectively, with yangqin, drum board, xiaohuqin, bowl qin, and sanshin, while accompanying, speaking, and singing. Old Yangqin artists such as *Li Decai*, *Liu Songbai*, *Hong Fengci* and *Zhang Dazhang* have all made unique contributions to the development of the art of Yangqin. *Li Decai's* yangqin art is about "emotion moving in the heart and sound", his singing voice is mellow and crisp, languid and gentle, with sweet tone and lively lines, which is known as "De faction".

2.1.2 Sichuan ZhuQin



Figure 3 Sichuan Zhuqin

Photo : www.baidu.com. (Accessed March 10, 2021).



Figure 4 Zhu Qin (Chinese instruments)

Photo : zheng yang (Accessed Feb 10, 2022).

Sichuan Zhuqin(Figure 4) , also known as Daoqin, is an ancient rap art originally used by Taoist priests to persuade goodness to say, with bamboo drums, simple boards and banging bells as accompaniment instruments. The Zhu qin is usually sung by an artist himself, but there are also groups of four or five people sitting and singing. In 1914, Liangping and Jiangbei counties also held a "Zhu qin conference", where artists from all over the world gathered to present their art, which was a sensation. In the early years, the Zhu qin artist Jia Shushan (known as "Blind Jia")

absorbed Sichuan opera and Yangqin singing and enriched the performance skills of the Zhu qin, creating the popular "Jia faction" art.

2.1.3 Sichuan PingShu



Figure 5 Sichuan Pingshu

Photo : www.baidu.com. (Accessed March 10, 2021).

Sichuan Pingshu are mainly narratives, which became popular in Sichuan after the Ming Dynasty, and are on a par with Beijing Pingshu, Hubei Pingshu, Shanghai Pingshu and Yangzhou Pingshu. According to "Chengdu Tongjian", the earliest Sichuan Pingshu were set up in the marketplace with a square lantern with the word "Pingshu" written on it. The storyteller used props such as a table, a board, a folding fan, and a sticker to attract the audience with words and deepen their understanding of the story by performing actions. Sichuan pingshu is divided into "qing peng" and "Lei Peng". It emphasizes the basic skills of "voice, talent, argumentation, and knowledge", and emphasizes "intonation, articulation," and "felicitous talk, with a sense of urgency. The basic skills of "broad metaphor, wide knowledge, wonderful words".The "lei peng" pays attention to the language and appropriate action, generally in the first person into the role, pay attention to the picture, imitate the description, describe the characters, the environment, set the atmosphere, so that the audience as if they were there, as the person. Xu Jing, a famous actor, has

a strong hand, eyes, body, and steps," and his wonderful performance art has been well received by the audience. (Liu L&R, 2008)

2.1.4 Sichuan JinQianBan



Figure 6 Sichuan Jian Qian Ban

Photo : www.baidu.com. (Accessed March 10, 2021).



Figure 7 Jian Qian Ban (Chinese folk percussion instruments)

Photo : zheng yang (Accessed Feb 10, 2022).

Sichuan Jinqianban (Figure 7), also known as Jin Jian ban and Sancaiban, is generally sung by a single person, mainly by singing. The props are three bamboo boards, and the skills of playing the board are emphasized, which can produce the majestic momentum of a thousand armies

and horses, and the euphemism of a clear wind and flowing water, and with the story of rapping, the four singing voices cooperate with the hand and eye methods to express joy, anger, sorrow and happiness, and the form is lively and expressive.

2.1.5 Sichuan Witty drama



Figure 8 Sichuan Witty drama

Photo : www.baidu.com. (Accessed March 11, 2021).

Sichuan witty drama, a new type of opera produced during the Republican period, was first created by *Wang Yongsuo* in 1939. It is characterized by the use of drama, the use of humorous Sichuan dialect as a means of making fun, and the placement of serious subjects in the midst of lively and light-hearted laughter. One actor plays one role (sometimes several roles) and performs a play, while the other characters show their presence through the actor's actions and expressions, somewhat similar to monologue, one-man show and single reed.

2.1.6 Sichuan HeYe



Figure 9 Sichuan HeYe

Photo : www.baidu.com. (Accessed March 11, 2021).



Figure 10 Bo (Chinese folk percussion instruments)

Photo : zheng yang (Accessed Feb 10, 2022).

Sichuan HeYe, an art of both rapping and singing, has the effect of opera art, except that it does not need scenery and make-up. It can be performed by one person or by several people

on the same stage. The actors hold sandalwood boards (also called Tianqiao) and copper hairpins(Figure 10), and perform while tapping.

2.1.7 Sichuan Panzi



Figure 11 Sichuan Panzi

Photo : www.baidu.com. (Accessed March 11, 2021).

Sichuan Panzi is one of the younger genres of Sichuan folk music arts , and is a popular form of Chuan opera singing in urban and rural Han areas in eastern Sichuan. Panzi(Figure 11) is mostly sung by artists who play flower drums and sing without accompaniment. The striking methods include knocking on the edge of the plate, pointing the heart of the plate, flat knocking, wheel knocking, rapid playing, slow taking, trembling, rolling, slipping and so on. According to different melodies, knocking out different high and low sharp and slow sound. Panzi sang for the tune for the folk tune, but also absorbed part of the Sichuan Qingyin tune, in the past, Panzi artists only in the docks, teahouses, restaurants, hotels, etc. singing, after the founding of the country, Panzi into the bookstore, the stage. In the art also has a large innovation singing form have solo, duet, group singing, walking singing, and added Erhu, Sanxian, Yueqin, Flute and other accompaniment instruments.

2.1.8 Sichuan Che Deng



Figure 12 Sichuan Che Deng

Photo : www.baidu.com. (Accessed March 11, 2021).

Sichuan Che deng is one of the folk music arts plays in Sichuan Province. The predecessor of Che deng is the popular folk , also called the Che yao mei. The performance form of Sichuan Che deng is single, double and multi-person, What remains unchanged is that the performers still hold the Che deng board with both hands, and most of them stand and walk around singing. Gongs and drums, Erhu, Yueqin and other accompanying instruments play a role in supporting the cavity and setting the atmosphere. Traditional artists have performance procedures such as appearance, appearance, stage steps, body parts. When singing, they often step on their feet and sing the narrative repertoire consisting of three parts with the pace of Yangge, and simple body language. The original singing style of Che Che Deng is organized into a simple and bright Che Deng tune, which is suitable for narrating stories; the tune of the helper cadence can be used flexibly according to the content of the lyrics. Since the 1950s, after half a century of development, Sichuan Che deng is not only a folk street art, but also a professional opera troupe as an opera program, on stage. But as a folk culture, especially popular in rural towns and villages, and Sichuan Qingyin, Sichuan Yangqin, and other very mature development, with a complex and gorgeous singing tune

board, Sichuan che deng tunes and performances are relatively simple, the lyrics are also easy to understand, does not require very high singing skills and performance techniques, the expression of emotions only lively and cheerful, high-pitched and exciting type, is very typical of folk culture. But because of this, it is easy to learn and teach. (Liu L&R, 2008)

2.1.9 Sichuan Opera



Figure 13 Sichuan Opera

Photo : www.baidu.com. (Accessed March 11, 2021).

Sichuan opera is one of the Han Chinese opera genres, popular in east-central Sichuan, Chongqing and parts of Guizhou and Yunnan provinces. The name of Sichuan opera was first seen in the late Qing Dynasty and early Republican period. Sichuan opera face painting, an important part of the performing art of Sichuan opera, is an artistic treasure created and passed down by generations of Sichuan opera artists. Sichuan opera is composed of five vocal cavities: kun qiang, gao qiang, huqin, Tanxi, and Deng tune. These five voices are accompanied by gongs and drums, Suona, and music such as qin and flute scores. Sichuan opera is divided into five acts, namely, the XiaoSheng , the Xusheng, the dan, the Hualian and the Choujiao , each of which has its own system of gongfu procedures. (Liu luoren,2008)

2.2 The status with society of performance in Sichuan province

Sichuan is a large province of Chinese opera, occupying an important position in the history of the development of Chinese opera. Since the founding of the People's Republic of China, Sichuan Folk arts has made remarkable achievements and enjoyed a high reputation in the country. Although there have been ups and downs, booms and busts, Sichuan Folk arts has remained uninterrupted for about 2,000 years and is one of the leading local operas in China. The development of Sichuan opera has been influenced by the ecological environment, humanities and culture of the Bashu region.

The development of Sichuan folk arts has been influenced by the ecological environment, humanistic environment and cultural dynamics of the region, forming distinctive features and unique styles that have become irreplaceable among the arts of Sichuan. Even in today's market economy, where arts and culture are facing restructuring and the challenge of audience demand, Sichuan Folk arts will continue to innovate through inheritance and develop through competition, with its unique advantages.

During the Han Dynasty, the economic and cultural development of Sichuan was rapid, forming the first peak in history, and the province became one of the most economically developed regions in the country. By the end of the Western Han Dynasty, Chengdu, the county of Shu, had become one of the five largest commercial cities in addition to Chang'an, the capital. The emergence of the rapper was a product of this urban economy and culture. His witty and humorous style reveals the wisdom, leisure, open-mindedness and optimism of the Sichuan people, and the philosophy of life without contention. Of course, it is inevitable that there is a little more "vulgarity", so it is no wonder that some people call it "citizen's art". Because it is the art of the people, until now, the people do not worry about food and clothing still like this art, teahouse tea to listen to the music of a steady stream of people, cab drivers while driving, while listening to jokes, radio and television stations have a long-running commentary column program, Sichuan rap art vitality is always so strong. (Yuan&Y& X, 2011)

In the Tang Dynasty, literati began to use folk tunes to fill in the lyrics, creating new tunes and tunes. Sichuan's rap art due to the addition of literati, the formation of a new style of new forms. It is this change, so that the art of rap in Sichuan to the Song Dynasty development mature. By the Ming and Qing dynasties, it had become one of the major art forms active in the cities and villages

of Sichuan. The combination of literature and popular music added a vivid vitality to the prosperity of Sichuan opera, which became an art appreciated by both the elegant and the popular. From the Qing to the Republic of China period, various music societies and associations were built and had their own performance venues, so that drinking tea and enjoying music became a good way of daily leisure, "Tea" and "art" is a natural blend, is the art of rooted in the masses of a happy land. It is because Sichuan opera is rooted in folklore that it has survived for 2000 years. Sichuan opera has unique local characteristics and stylistic features, and has created many splendors in the history of Chinese opera, enjoying a national reputation and taking root in the local public.(Li& Qin, 2011)

3. The theory used in research

3.1 The Western music theory

The most common concepts found in Western music theory are theme, rhythm, modulation, tonality, and harmony, which indicate meaning, demonstrate musical personality and richness of expression and flexibility for music. In general, the most central theme in music is the musical motif. It expresses a complete musical idea and is the core of the music. The theme of music is as concise and meaningful as it is intriguing, easy to listen to and remember, and always new. It contains the most basic musical ideas, condenses the most central material, summarizes the most important images, and at the same time serves as the basis for the development of the music, in a high sense and to a large extent as the unity of the power of the work and the starting point of the musical process. Musical analysis is essentially the process of capturing, identifying, understanding and grasping themes.

Rhythm is the temporal relationship in music. Specifically, it refers to the combinatorial relationships in music between the temporal value of sound articulation and the duration of rest. Rhythm determines the basic characteristics of music.

Music analysis is a comprehensive analysis of various factors such as harmony, polyphony, and musical composition. structure, orchestration, thematic melody, mode, and rhythm of musical works in the study of Western music. Thematic analysis, as an important part of musical analysis, is a way to understand and grasp the main theme of a musical work .the idea of the musical work. When the theme of the music truly expresses the feelings between people and the scenery of things in a certain environment, it can evoke a corresponding connection in the listener's mind. The

associations expressed and evoked by the scene are called musical images. Thematic analysis is the correct expression of the emotions expressed by the analyst when he or she resonates with the thematic image of the music. Whether the approach to thematic analysis is appropriate or not, it will affect the audience's understanding of the music. (Song X.F, 2008)

3.2 The Chinese music theory.

The basic theory of traditional Chinese music was called "music rhythm" in ancient times, and the theory of music rhythm was only found in some music theories and philosophical works at the beginning. Nowadays, if we look at the music theory of Chinese traditional music, its main contents include sound, tune, beat rhythm and other music components.

Traditional Chinese music refers to the music created by the people of China using their own unique methods and in their own way, with the characteristics of their own inherent forms. It includes not only the ancient works produced from the long history and extolled to this day, but also the contemporary works. It refers to music that is not composed by contemporary musicians and has a certain history of circulation. In China's music industry, music that has been formed before the Qing Dynasty or music with traditional music characteristics produced after the Qing Dynasty is often categorized as traditional music. These include ancient works that have appeared in history and have been passed down to the present day, as well as musical works composed by contemporary musicians in their own unique forms and with their own unique morphological characteristics. In general, Chinese traditional music has developed over thousands of years with its own unique characteristics and laws, from the rhythmic system, the keys, the scales, the musical forms, the cultural traditions, and the inherent way of thinking of the nation. (Li&M.K. Sichuan Musicians Association, 2008)

We summarize the framework of traditional Chinese music theory into eight aspects: sound, meter, score, instrument, body, tune, beat, and cadence. Among them, the study of music ontology is the most important. The study of music ontology is the most basic and core research method of traditional Chinese music. Generally speaking, "music ontology" includes the internal structure of music, i.e., key, tone array, melodic movement, rhythmic rhythm, tune structure, weaving.

3.3 The Ethnomusicology Theory

Ethnomusicology is a cross-cutting discipline with the dual nature of musicology and ethnology, a way of thinking and studying musical things in the cultural context on which they depend. "Ethnomusicology", as we call it today, is an ethnomusicology, which generally presents the following characteristics: the natural environment of the area where the research object is located is harsher, the economy is more backward, the geographical location is more remote, and ethnomusicology was introduced to China in the 20th century, and its development has gradually become mature. However, its development history and overall situation are inseparable from the overall situation of China's ethnic folk music, and also closely related to the historical context of each period in China. (Zhong & D, 2019)

The basic method of ethnomusicology is to discover, proofread and organize historical documents, and to try to arrive at a more complete and accurate understanding of a certain work or person and a certain historical event. This will facilitate the historical analysis and judgment of the musical events they encounter. (Zhao & Y & Y, 2019)

The development of ethnomusicology in China, at this stage, is more concerned with the folk music of the countryside and the mountains. Due to the rapid development of today's society, the economic and cultural exchanges between countries and regions around the world are very rapid, especially after the reform and opening up, China's more remote rural and pastoral areas have been baptized by the spring breeze of reform and thus developed rapidly, but at the same time, the economic development has also accelerated the loss of the original folk music culture, which has a great impact on it, and some folk music genres are even on the verge of extinction. Faced with this situation, many scholars of folk music have chosen to record them with audio and video equipment in order to preserve, record and save them, and on this basis to carry out protection, inheritance, development and related research. (Zhang & Y, 2019)

3.4 The Historical Theory.

Chinese music history has been studied earlier, and nowadays it has become an important independent discipline, the most obvious manifestation of which is that the research methods have shown diversified characteristics, and the scientific nature of the research methods has become more significant. Whether the selection and application of research methods are reasonable and appropriate will directly affect the research results, and the research methods of Chinese music

history will differ at different stages. Therefore, research methods in Chinese music history have evolved with the times, and thus need to improve the scientificity of research method selection by taking into account the differences of the times and the changes in thinking. (Zeng& L, 2020)

Through exploring the heritage of folk music to historical and regional culture, we trace the roots and background of its emergence; through combing and analyzing the folk music works that have been handed down, we achieve the purpose of promoting and developing Chinese folk culture.

The historical origin and trajectory of Chinese folk music is first explored, followed by a detailed analysis of the history, genres, and works of Chinese folk songs, folk dances, rap art, opera art, and instrumental music art.

4. Related research

Chen& Y (2017) Exploration of the flourishing and development of Sichuan folk arts. This article describes the reasons for the flourishing and development of Sichuan folk opera art, including meeting the needs of the people and its own artistry, while suggesting ways to develop Sichuan folk opera art, including innovation and integration, and new performance forms.

Kuang Tianqi (2008) A Study of Han Chinese Folk Songs in Sichuan, a book that provides an overview of Han Chinese folk songs in Sichuan. The first part is about the history of Sichuan Han folk songs, the second part is about the relationship between Han folk songs and people's lives, and the third part is about the artistic characteristics of Han folk songs, including their genres and types.

Liu L&R (2008) An overview of Sichuan folk arts; this book focuses on the nature and formal characteristics of folk arts, explaining that the art comes from mass literary activities; it lists the twelve extant forms of folk arts performance in Sichuan, the characteristics and history of each form.

Sha.S&Wu&S (1957) *Sichuan Qing Yin*; This book collects some of the works of Sichuan qing yin, including songs in the major key; Yue er gao ;Ni gu si fan ; Ni gu xia shan; Gui fei zui jiu ; The repertoire of Qingyin songs. Xiao fang fengzheng", "Da fang feng zheng""Xiao hua diao"; etc.

Sun Shen Edited (2002), Chinese Quartet Music Integration - Sichuan Volume. This book is mainly about the music of Sichuan folk arts, which includes Sichuan Qing Yin (pp19-815) as the main art of Sichuan folk arts, divided into singing characteristics; overview; representative excerpts; introduction of characters; besides this, there are Sichuan Yangqin, Sichuan Heye, Sichuan Jian qian ban, Sichuan Che deng, Sichuan Hua gu, Sichuan Panzi and other opera arts.

According to the above literature materials, there are many kinds of folk performing arts in Sichuan province. They have a long history of development and their own music and performance characteristics, just like the Sichuan Qingyin performing arts that I studying, go to find the answers to be studied in my dissertation.

CHAPTER III

RESEARCH METHOD

This dissertation is qualitative research method . So, I have the methods follow as

1. Research Scope

1.1 Research content:

The content including the history and development of Sichuan QingYin Performing arts in Sichuan Province, China; The supporting factors of the sustainable development of Sichuan Qing Yin Performing arts in Sichuan Province, China continuing popularity; The musical characteristics of Sichuan Qingyin Performing arts in Sichuan Province, China.

1.2 Research site

1.21 Sichuan province.



Figure 14 Map of China

Retrieved From: <https://www.map-of-china.org/>

Accessed March 21,2021.

Sichuan Province, abbreviated as Chuan in Chinese, is located on the southwest of China, along the upper reaches of Yangtze River. It covers an area of over 490,000 square kilometers, and has a population of 86.42 million. The capital city of Sichuan Province is Chengdu. Sichuan Province's terrain gradually descends from west to east as it has Mt. Min Shan, Mt. Qionglai Shan, Mt. Daxue Shan, Mt. Shaluli Shan and Mt. Xiaoxiangling in the west and Sichuan basin in the east. Major rivers in Sichuan are Yangtze River and its local branches, like Yalong River, Min River, Dadu River, Tuo River, Jialing River etc.

1.2.2 Chengdu City,

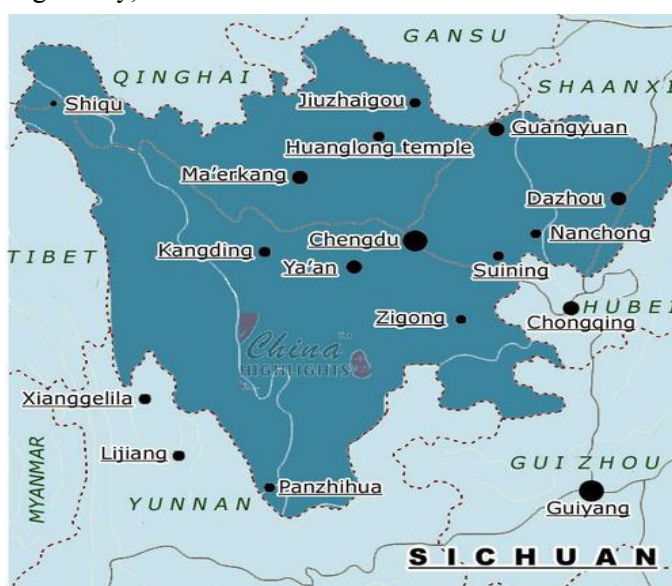


Figure 15 Map of Sichuan Province

Retrieved From: <https://www.baidu.com/> Accessed March 21,2021

The capital of Sichuan, Located in the middle part of the Chengdu Plain, Chengdu is situated between 30°5'N and 31°26'N, 102°54'E and 104°53'E. Abundant rivers, the fertile plain and favorable climate endow it with a beautiful name 'the Land of Abundance'. It is both the cultural and industrial center of the agricultural Chengdu Plain of southwest China. The history of the city spans more than 2000 years and the city abounds with historical and cultural relics and is famed also for its satins and brocades. Notable attractions include the Dujiangyan Irrigation Project, the Thatched Cottage of Du Fu and the Wuhou Memorial Temple.

2. Research Methods

2.1 Literature analysis

In this study, mainly using literature analysis method, to the Sichuan Qing yin related literature data collection and sorting, detailed analysis was carried out on the related issues, looking for Sichuan qingyin historical origin, the supporting factors of sustainable development, arrangement and analysis of Sichuan Qing yin generation to work to find the music characteristics of it.

2.2 Field investigation

In this study, the field investigation method will be adopted to collect and sort out representative works of Sichuan Qingyin performing arts part, interview and communicate with representative inheritors of Sichuan voice-clearing art, and consult relevant music experts for learning.

2.3 Document Analysis Method

This dissertation summarizes the related ancient books, local chronicles, audio, essays, works and other related literatures of the Sichuan culture by means of literature analysis. It explores the historical development of the Sichuan qingyin , sums up the artistic characteristics of the Sichuan qingyin and the cultural value of the Sichuan qingyin.

2.4. Comparative Method

From the various genre forms of the Sichuan qingyin, the representative types are selected, and the musical elements are studied and compared, and the structure characteristics of the melody tones are summarized. Compare the folk songs of the same genre and different regions and study the melody tone structure characteristics of the genre in the form of the genre. The melody tonal characteristics of different genres of Sichuan qingyin comprehensively compared and the characteristics of melody tones are summarized.

3. Key Informants

3.1 Key Informant

The two Key informant selected for the investigation and research are mainly national-level intangible cultural inheritors and Sichuan intangible cultural inheritors. They have high academic attainments in Sichuan qingyin singing and Sichuan qingyin research. They provided me

with a lot of data and information, which provided me with great reference value for my thesis writing.

1) Cheng Yongling



Figure 16 Cheng Yonglin

Picture From: www.baidu.com. Accessed March 21,2021

She was born in Jiangjin, Sichuan Province in October 1947. She is the representative inheritor of Sichuan voice of the second batch of national intangible cultural heritage projects and the national first-class actor. In 1995, he won the performance award of the Chinese Quyi Peony Award. In 2000, he won the performance award of the 8th Wenhua New Program of the Ministry of Culture, and won the first prize in the national provincial and municipal competitions for many times. She has been to Yugoslavia and Austria to hold "Cheng Yongling Sichuan qingyin Solo Concert", and to Canada and the United States for exchange performances. She was awarded "Honorary Citizen of Winnipeg" by the Mayor of Winnipeg, Canada.

2) Ren Ping



Figure 17 Ren Ping

Picture From: www.baidu.com. Accessed March 22,2021

Ren Ping, In 1994, she began to learn the singing of Sichuan Qingyin. She is the third generation successor of Li Yueqiu, the master of Sichuan qingyin art, under the tutelage of Cheng Yongling, the former vice chairman of China Association of Musical Arts and a famous performing artist. On the basis of inheriting the tradition, Ren Ping has performed in Europe, Hong Kong and Macao for many times, spreading the art of Sichuan qingyin to foreign countries.

3.2 General Investigators

1) Date of Investigation

October 2020 to March 2021

2) Place of investigation

Qingyang District, Chengdu City, Sichuan Province

3) Investigation site

Qingyang District, Chengdu City, Sichuan Province

3.3 Duration of Time

3.3.1 First Stage

(1) On October 9, 2020, I attended a performance of Sichuan Qing Yin at Yandao Street Primary School.

2) November 8, 2020, I Watch Sichuan Qingyin perform at the opening ceremony of National Intangible Cultural Heritage Week.

3) January 18, 2021. I participated Chengdu Student Opera Gala Watch Sichuan Qingyin performance

3.3.2 Second Stage

1) On January 20, 2021, I interviewed the inheritors of Sichuan Qing Yin, in Chengdu, Sichuan Province.

2) On February 20, 2021, I went to the library of the Sichuan Institute of Music and Arts to find relevant information.

3) In March 03, 2021, I went to the Sichuan Theatre to listen to the famous Sichuan Qing Yin song "Xiao fang feng zheng" and the "Bu gu niao er gu jiao" and take notes.

4) On March 7, 2021, I went to the field to survey experts and scholars at the Sichuan Conservatory of Music about the study of Sichuan Qing Yin, and made detailed notes.

4. Research Process

4.1 Data Collection

In field survey, I prepared two forms. One is the Interview record and the other was the Observation record. In these two forms, I designed various questions, including the age, gender, and singing of the interviewees. Form, singing language, singing occasion. Through interviews and observations, the statistics of the historical and cultural heritage, rhythm, mode, interval, and melody of the songs, collected to provide real data for the later research of the paper.

4.2 Data Management

4.2.1 Recording

The field survey collected about 100 songs related to Sichuan Qing Yin; about 200 Qiang songs collected from Sichuan opera culture research institutions and non-genetic inheritors. It contains various types of Sichuan Qingyin songs.

4.2.2 Video

Each field survey, lasting about 360 minutes or so; recording videos of Sichuan opera program evenings, lasting about 90 minutes or so, including videos of the Sichuan Intangible Cultural Arts Festival, lasting 70 minutes, which also includes Sichuan folk songs and other Sichuan opera forms, lasting about 200 minutes.

4.2.3 Books

Literature books from the library of the Sichuan Conservatory of Music, the Sichuan Opera Institute, partly from field research, partly from non-genetic inheritors

4.2.4 Record the song of Sichuan qingyin

300 pieces (according to the recorded handwritten score).

4.2.5 Picture Data

More than 500 photos (field research photos, including photos of inheritors, performance event sites, books, theater environment, etc.)

4.2.6 Electronic Data

Collect 40 of online electronic materials, including e-books, pictures of cultural relics, online music scores.

4.3 Data Analysis

4.3.1 To investigate the history and development of Sichuan Qingyin.

The researcher mainly used the literature survey method to study the history of Sichuan Qingyin. To understand the historical origins and development of Sichuan Qingyin, and to find the supportable factors for its survival in the present society.

4.3.2 To investigate the musical characteristics of Sichuan qingyin songs.

The researcher mainly used qualitative analysis and quantitative analysis to analyze the data on the musical characteristics of Sichuan qing yin. Through the data analysis of Sichuan qingyin collected from the field work, the content includes rhythm, melody, meter, mode, musical structure, and musical intervals. Based on the results of the data analysis, I summarized the musical characteristics of Sichuan Qing Yin. These data will provide useful information for my writing in Chapter 4.

Chapter IV

The History and Development of Qing Yin Performing arts in Sichuan Province, China.

Sichuan Qingyin is generally called "Singing Xiao qu" and "Singing Xiao diao" in the past; it is also called "Singing Yueqin" or "Singing Pipa" because of the accompaniment of Yueqin or Pipa when singing. Sichuan Qingyin is a rap art form formed on the basis of Ming and Qing dynasty ditties and folk songs and opera music from all over the world. After the founding of the People's Republic of China, it was named Sichuan Qingyin. It has spread throughout the cities and villages of Han areas in Sichuan, especially in the western Sichuan plain centered on Chengdu and in the water and land terminals and capitals along the Yangtze River. In June 2008, it was inscribed on the second international list of intangible cultural heritage, and has once again received a lot of attention.

Through the collection and research of literature and the interviews with the inheritors, I have summarized the following contents. This chapter focuses on my first research goal. It is to illustrate the traditional status of Sichuan Qingyin in the Sichuan region through the history of its development and its origins and the Characteristics of Sichuan Qingyin Performing Arts. This one It will provide very important information for our next research objective analysis.

1. The History of the growth of Sichuan Qing Yin.

1.1 The early Sichuan Qingyin.

The term "Sichuan qing yin" refers to a clear voice, and it means that the voice is bright, clear, fresh and elegant. Sichuan qing yin is mainly sung without using percussion instruments such as gongs and drums, and it can sing exciting songs without being impatient, and the music is not vulgar, just like the meaning of "qing yin". The other meaning of "qing yin" is: "no makeup, no performance of singing" such as Sichuan opera singing, Beijing opera singing Yue opera singing. Sichuan has a lot of Sichuan opera playmates, they organized a lot of singing class, playing and singing for their own amusement. They sit around the drummer (conductor) in the teahouse singing,

folk also called "around the drums" singing around the drums, "singing" is only a way to sing, cited without makeup, no performance, sitting on the ground and singing can be called singing, so can not as the name of a song genre. Sichuan qing yin to "qing yin" name, both bright, elegant name, but also contains the meaning of singing, is the most appropriate. In fact, as early as the Song and Yuan dynasties, the rap and play friends organization, has used the name "qing yin", such as "girls qing yin society", "rich children qing yin society". Now, in addition to the "qing yin" in Sichuan, there are also "Nanchang qing yin" and "Jiujiang qing yin" in Jiangxi Province, and "Anhui qing yin", "Shandong QingYin". "Qingyin" is not isolated.

During the late Ming and early Qing dynasties, Sichuan experienced frequent wars and serious disasters and plagues, which led to a sharp decline in population and left the region desolate. During the Shunzhi period of the Qing Dynasty (1638-1661), the court began to immigrate to Sichuan in large numbers, bringing with them production techniques, living customs, and their own vernacular songs. After these music was absorbed by Sichuan Qing Yin, it was gradually fused with the local language and had a strong local color, and many of the tunes simply wrote where they came from, such as (Feng Yang Song)(Wuchang Tune)(Bei Tune) (Northeast Wind) (Guizhou Tune) (Ma cheng Song) (Yangzhou Tune) (Si Zhou Tune), etc. The tunes with the same name as the foreign ones, such as (Jin Group Silk)(Yin Group Silk)". and the list is endless. This is a special phenomenon formed by the history of the "Hu Guang-filled Sichuan" migration, which enriched the music and repertoire of Sichuan Qingyin. It is not from one region, but from the great migration.

At the end of the Kangxi period, immigration had stabilized, the Sichuan economy began to recover, the local artists appeared to sing small songs for a living. This access to teahouses, restaurants, to sing small songs, not much repertoire, not much skill, almost begging entertainers, social status is very low. (Liu Luoren.2008)

1.2 The Prosperous Period of Sichuan Qing Yin

During the Qianlong and Jiaqing years of the Qing Dynasty (1736-1820), Sichuan's economy gradually boomed, and at that time, Sichuan's transportation mainly depended on waterways, with frequent water trade activities. Most of them are two for a group, one playing musical instruments, one singing; there are also one person playing and singing, the other to help collect money to do chores. Because of its simplicity, easy to move, so with the boat line of art is very much. They were mainly active in the big docks along the river, such as Wanxian, Chongqing,

Luzhou, Yibin and Chengdu, the provincial capital. At that time, a poet in Luzhou wrote: "The moon is caged under the Yu Gan ferry, and the water is at the end of the two banks. It is the same as three or five nights in Qinhuai, listening to pipa everywhere in the boat." Another proverb: "The streets and alleys sing the moon qin, teahouses and inns are full of customers." It can be seen along the river wharf singing music of the flourishing. They sing to the seasonal tunes, mainly small songs, neither the words, nor the story, nor the book, nor the drum book; they do not have a guild, no organization, and even no name of a song. The masses call them "sing a small song", "sing a small tune"; because of their singing when using the moon or pipa accompaniment, also called them "singing moon", "singing pipa". "singing pipa". They added color to the docks along the river in Sichuan, and they contributed to the Sichuan opera. They brought their skills and repertoire to Sichuan opera. It was these skills and repertoire that blended with the local dialect and gradually evolved into a new genre. The local people also joined this group of singers. By the Jiaqing period, the development of this form of performance was nearing maturity, and a lot of repertoire and tunes had been accumulated, and a popular master, Liao Gui, had emerged. For example, Yang Xie wrote in a "bamboo technique words": "singing Yangqin race famous, New Year's juggling all over Rongcheng, Huai Shu a lotus flower fall, all love Liao'er cry five shifts" (Liao'er is Liao Gui). In addition to the single song body, there is also a set of songs such as (Yue tune) (back to work tune [horse head tune] and other structural system. In addition to singing a single body of folk songs, can also sing the folded small story. At that time, when the reed cavity into Sichuan, the artists absorbed it and formed the board cavity change body (Han tune) and (Fanxipi tune).

In the Qing Dynasty, the government of the Qing Dynasty (1863) banned the ditties twice, which restricted the singing activities of the artists, resulting in the decline of Sichuan Qing Yin. However, the singing activities of the folk players were not interrupted. For example, Wu Jingchuan of Jinjiang Academy during the same period was a master singer. Ding Zhitang said in his "Record of Jin Province" that Wu was more than fifty years old and could still play SanXian, singing "Yue'er gao", "Ma Tou" and "Ji sheng", which "made the listeners refresh their hearts and spleens like listening to immortal music". During the Guangxu period of the Qing Dynasty (1875-1908), the Qing dynasty flourished again. It was especially popular in Yibin and Luzhou City. The artists could already sing in teahouses and bookstores, or go to public halls, and secondly, they sang in hotels for tourists, which was called "Zhuan ge zi". According to the "Chengdu general guide"

published in the second year of Xuantong period (Xuantong only three years, its records are all the events of the Guangxu period): "there are singers sing Qingyin songs, each fold of the play only cost 40 wen (money), the public houses are a lot of joy. Outside, the poor sang along the streets, and there were also those who could listen to them". The book also published the names of one hundred and three songs. According to old artists, Guangxu, Xuantong years in the teahouse bookstore singing repertoire, there are at least four hundred, and more than a hundred Huqin opera book. At that time, most artists had dozens to hundreds of songs, and most of them could sing Huqin opera in Sichuan opera to suit their audiences.

In the early days of the Republic of China, because of the invasion of foreign powers and warlords, warfare was frequent, and people were not living. Some of the bankrupt farmers entered the city to singing songs for a living; In addition, some of the noblemen in the Qing Dynasty sang songs in order to survive . They are home based, or free combination for the group, called "Bao GuLiang" (adopted girls) "please teacher" to form a singing group, they wandered in the major towns, known as the "Haihu group " or "At that time, the more famous ones were Diao's group (Diao Ji'an, Gao Shiqiong, Diao Yuwen, etc.) and Ke's group (Ke Suqing, etc.) in Chengdu , Chongqing's Liao family group (group director Liao Bingxing), the Wen family group (Wen's nine sisters to Wen three, Wen four sang the best), Jiangjin's Luo family group, Jinyang's Su family class, etc.. According to old artists, in the 1920s and 1930s, there were nearly 20 qing yin groups each in Chengdu and Chongqing.

In order to protect their own interests, the increasing number of singing artists and social groups, Chongqing City in the nineteenth year of the Republic of China (1930) first organized the establishment of the "Qing Yin Song Improvement Association", the first president Chen Zhanyun (father of the famous Qing Yin actor Chen Qiongrui), the "singing Yueqin The first president, Chen Zhanyun (father of the famous qing-yin actor Chen Qiongrui), called "singing yue qin", "singing Xiaoqu" and other identical or similar forms of singing songs "qing-yin". There were more than two hundred members. In Chengdu, when the warlords were at war, until the twenty-fourth year of the Republic of China (1935), it was also named after "Qingyin" and established the "Chengdu Qingyin Professional Union". More than ninety members, elected Luo Yueguang as executive director, members are divided into ten groups, in the city week set location singing. Sichuan qing yin nearly two hundred years of development, so far it has its own name. After the May Fourth

Movement in 1919, influenced by the new cultural movement, the "Qing Yin" appeared other anti-exploitation, anti-oppression and other anti-feudal struggle. The other anti-feudal repertoire that fought for freedom. The spread of these repertoires played a role in promoting the progress of society. During the War of Resistance against Japanese Aggression, Qingyin artists actively participated in the anti-Japanese rescue movement, creating and performing a large number of repertoire to expose the viciousness of the Japanese army and the meanness of Hanhao, glorifying the anti-Japanese soldiers and mobilizing the people to resist the Japanese, and their patriotic actions were praised by the society. At that time, it already had eight major tunes (hook tune, horse head tune, parasitic tune, dang tune, back work, Yue tune, anti-Xi Pi, and Tan reed) and more than 120 minor tunes. The musical structure has a joint body, a single body, and a board cavity body. There are more than 300 traditional tunes. And there are many excellent artists (actors) loved by the public. After the founding of the People's Republic of China, the artists came out from the underclass society, which was bullied and oppressed, and became respected and loved people's actors. In 1954, Li Yueqiu participated in the National Folk Art Festival and was received by Premier Zhou Enlai and other national leaders. 1957, Li Yueqiu and her teacher Xiong Qingyun were selected to go to Moscow, USSR to participate in the 6th World Youth Festival. In 1957, Li Yueqiu and her teacher Xiong Qingyun were sent to Moscow to participate in the 6th World Youth Festival. She sang "Little Kite Flying", "Green Kiang Leaves" and "Memory of My Lang" and was awarded the gold medal. After 1958, a number of excellent Qingyin repertoire emerged during the climax of new and innovative performances, and some professional writers and musicians worked together with artists to create and sing new repertoire. The art of Qingyin in Sichuan has embarked on the road of regular and steady development. What's even better is that a number of newcomers are growing up. Some scholars who love the art of music have also begun to focus their attention on the pleasant sound of qing yin. Sichuan Qingyin has entered a stage of conscious development.

1.3 The Decline of Sichuan Qing Yin

Since the 21st century, with the development of Chinese society and the acceleration of urbanization, many traditional arts have been dying out in the process of intermingling and colliding with modern civilization, drowning in the waves of urban civilization; secondly, in the modern living environment, people's aesthetic interest in art has changed greatly, and many traditional cultures and traditional arts no longer attract people's attention, especially the young generation.

This inevitable cultural phenomenon has caused traditional art to suffer a great impact; once again, today, the means of communication of art is influenced by science and technology, and the means of communication have undergone fundamental changes, through the Internet, movies, television and other media, people can more easily and quickly receive. Through the Internet, movies, television and other media, people can receive new information about contemporary art more easily and quickly. As for the traditional arts, due to the reduction of theatres and the decay of teahouse culture, many traditional arts have lost their stage and opportunity to be displayed, thus gradually declining and disappearing from the life of the public.

With the rapid development of globalization and the accelerated transformation of Chinese society, the inheritance of non-traditional culture has been in crisis, and at the end of the 20th century, European and American pop music came in force and a "Korean wind" blew into the mainland, impacting traditional music culture. Many traditional music styles, which are mainly passed down orally, have been disappearing, and Sichuan Qingyin is also facing the crisis of "the death of people and art". Since the reform and opening up, the Chinese government has attached great importance to the protection of intangible cultural heritage. From the beginning of the 20th century to the 21st century, the size of the Sichuan Qingyin tradition has been shrinking, from a peak of two to three hundred people to only a few today, and few audiences are willing to pay to see Qingyin performances in theaters. At the same time, the level of qing-yin performers has been deteriorating from generation to generation, and the quantity and quality have declined. There are only a handful of professional Qingyin teachers, and recruiting new students has become a major problem. Most of the actors practicing Sichuan Qingyin took the path of career change. Most of the groups have been disbanded one after another, and only two or three professional groups remain in Sichuan, with less than 10 performers able to sing Qingyin on stage. When the author visited two Qingyin inheritors, whenever he talked about the phenomenon of the breakup of Qingyin inheritors, the two veteran artists felt very uncomfortable in their hearts, desperately hoping that Sichuan Qingyin would not be able to restore the prosperous scene of the past. (Liu Luoren .2008)

2. The Characteristics of Sichuan Qingyin Performing Arts

2.1. The singing Characteristics

Among the three major forms of the Chinese folk performance, Sichuan Qingyin mainly belongs to the "singing" category. It comes from folk songs, sings a lot, seldom speaks, and is good at lyricism, but not good at narration, especially telling long stories, which is still a difficult task. It is still a difficulty. Before the founding of the People's Republic of China, it was basically a single person sitting and singing, with one or two tea tables facing the audience, with the main singer sitting in the middle and the accompanist sitting on the left and right of the singer, and the instruments Pipa, Sanxian on the left and Erhu and Huqin on the right, generally opening with a lively and festive repertoire.

After the founding of the People's Republic of China, the establishment of performance groups brought this form of performance into the theater, and stage performances gradually

The performance artists in Chongqing and Chengdu have changed the sitting singing to standing singing, and made bamboo drums that can be carried easily, and the single person standing singing is the most, basically forming a customary form: "The curtain is opened, the orchestra of three to five people sit in a diagonal row on the left, the drum stand and snare drum are placed in the middle on the right, and the drums are placed on the board. A pair of sandalwood boards are placed on top of the drums. The actor comes out, walks to the bamboo drum, salutes the audience, picks up the sandalwood board and the bamboo sticks for drumming, hits the drum and starts singing. This form is not explicitly stated, but is just a convention, but it is really formed from repeated performance practice.

Singing, singing songs are singing, both require musical beauty, this is the common denominator. The same words, singing out of different styles, different flavors, this is the personality. Singing is the declaration of emotion from music, and its fundamental artistic direction is the pursuit of musical effects, so it is to sing the words according to the score. Qingyin is the art of rapping, which is the expression of thoughts from the spoken language, and it pursues the function of language. Therefore, it is in accordance with the words of the cadence, requiring the right words, so that the audience to listen to the words clearly. When there is a contradiction between the lyrics and the music (the words cannot be sung correctly), it is necessary to make the process of "changing

the cadence to the words" or "changing the words to the cadence". This is a common feature of the form of music, especially in this type of music, the qingyin can reflect this feature.

2.2 The Structural characteristics of Sichuan qing yin.

"It is a general name of various tunes, such as North and South tunes, Xiaoqu, and Seasonal tunes since Yuan and Ming dynasties. Each of them has a specific name, such as [Dian Jiang CHun] [Shan Po Yang] [Guai zhi er][Zhuan diao huolang er die luo jin qian] [Yin niu si], etc. the total number of hundreds. Each tune has a certain tune, and there is a basic formula for singing, syntax. You can fill in new words according to the melody. Most of them come from folklore, and some of them are developed from ancient poems and lyrics, so the names of the songs are also the same as the names of the words. Mountain songs, pastoral songs, love songs, seasonal tunes, sung for a long time, the formation of a fixed cadence, rap artists singing, with musical instrument accompaniment, the modification of the tune, singing the cadence of the embellishment method, singing out is another flavor. Each song is given a name, which is also called a "tune". Because of the great migration in Sichuan in the early Qing Dynasty, folk songs from all over the country were brought in, so there are a lot of minor tunes in Sichuan Qing Yin.

The poems of Tang Dynasty have started to have tune, and the lyrics of Song Dynasty are the famous, and the tune of Song Dynasty has directly influenced the "Yuanqu". Also influenced the Ming Dynasty's time tunes. There are many Sichuan qing yin tune and the Ming dynasty seasonal tune name, and even the same name as the Yuanqu, tune (qing yin) singing history, we can only say that it is from the mid-Qing dynasty began. In fact, it has a long history, and it is the same as Chinese storytelling, which has been passed down from generation to generation in an invisible way. Each generation has its own story, each generation has its own folk song tune (tune), each generation also has its own rap art tune. QingYin tune is a song of multiple use, "from the history, our folk, there are special songs dedicated to the situation, there is a song of multiple use of the situation. A tune in its initial appearance, often dedicated to the a song, keep it for a period of time, until it is loved by the people, after a period of time, there are often others and the combination of another new content, the corresponding processing, face into a song multiple use of the stage" qing yin performer artists will sing many hundreds of tunes, When there is a new word, you can choose a suitable suit for the new tune. This is the second creation method of folk artists. It does not require additional composing. The artists call it "Zhuan pai" or "Tao qupai". The

advantage of this method is that it can maintain the inherent musical style of Qingyin, and it does not require much effort to rehearse, and it can be performed soon. Efforts should be made to create new tune plates, not to eliminate them. If the tune plates are eliminated, Qingyin will cease to exist.

Summary

To sum up, the origin and formation of Qing Yin in Sichuan may be as follows.

Sichuan has a long tradition of rap and preference for entertainment, and during the Ming and Qing dynasties, there existed a form of singing in the form of a minor tune, which was also the predecessor of qing-yin, equivalent to singing popular songs at that time. From the information collected so far, the term "singing while playing" began to appear during the Qianlong period of the Qing Dynasty, and continued to develop during the Daoguang and Xianfeng periods, as well as during the Tongzhi and Guangxu periods. This shows that from the Qianlong period of the Qing Dynasty, the form of "singing" and "playing and singing" gradually became common in Sichuan, and the artists were mostly local people. The "playing and singing" is a form of singing, and what and how it is sung may have changed over time. However, as a form of playing and singing, there were already the prototypes of "singing moon qin" and "singing pipa". After the massive immigration in the early Qing Dynasty, and the population movement brought by the prosperity of trade and commerce after the economic recovery, there was a large influx of tunes from the east and the west, and the content of "singing tunes" was greatly enriched at this time, and the form of "singing tunes" also kept changing, after some absorption, in Language, accompaniment, singing form and other aspects gradually formed their own local characteristics. During this period, although several times by the Qing government as "unhealthy song content" and was banned, but finally because the people love and full of vitality, only to have "night and day" the scene of flourishing. By the late Qing Dynasty or the late Qing Dynasty, Sichuan Qing Yin, which was inextricably linked to folk songs and operas from all over the world and had its own unique style, had taken shape. Therefore, Sichuan qing yin should be formed on the basis of the Ming and Qing dynasties' small songs, absorbing folk songs and opera music from all over the world. Sichuan's long tradition of rap art is its soul, the Ming and Qing dynasty ditties are its skeleton (origin), and the folk songs and operas from all over the world are its flesh and blood, making it a local genre with local roots and foreign charm. In a sense, the reason for the formation and development of a

genre is multifaceted, and the foreign component is only one of the factors, but more important is the local cultural tradition, language, customs and other factors.

Chapter V

The Music Characteristics of Qing Yin Performing arts in Sichuan Province, China.

This chapter mainly introduces my Second research goal. Including substantive analysis The rhythm, melody, pitch, pattern, structure and interval of music. This one It will provide very important information for our next research objective analysis.

1. Various forms of melody

There are four main types of melodies in Sichuan QingYin, whose music is expressed through these special melodic lines. They play a very important role in forming the cantorial characteristics of the genre.

1.1 Downward melodic line.

It is characterized by descending progression of long notes, great ups and downs, and significant emotional ups and downs. Often after the long tone descending progression, followed by a short tone descending progression, as an extension of the emotional expression, giving people a sense of unfinished meaning. This melodic line is very typical of the most commonly used basic qu pai (Yue tone).

A nun went down the mountain

(尼姑下山)

Chengdu
Zhengyang (collect)



Figure 18 A nun went down the mountain

By: Zheng Yang, Collect and make sheet music of songs from fieldwork

Lyric analysis:

This is the first clip from [A nun went down the mountains]. The song tells: It is said that there was a Zhao woman, since she was a child, gave herself up to a nunnery for her parents. She cut off 8,000 threads of worry and became a disciple of the Buddha. When her love began to blossom, she began to regret that the empty door was not enough to make good karma, and not enough to prove good results. So the morning bell and the evening drum, tossing and turning worry. The rituals of confession and chanting of scriptures increased the demonic path. At night, the monk's room was lonely, and the half-lit, half-extinguished lamp was even more difficult to dispel. I was thinking of finding a man of my choice to spend the good years of my youth, to make my good karma, to prove my good results, and to fulfill my good wishes. When all the Umpires and Umpires in the nunnery had something else to do, I fled down the mountain.

Music analysis:

As shown in Figure17, The song is called [A nun went down mountain] in 4/4 time. The kind of score example is a representative fragment chosen from the picture where the Do in the first bar is seen descending in a straight line after a short hover to the second bar. It is a fragment consisting of a phrase in which the Do in the melody rises to another height and continues to descend after another brief descent, not stopping until it crosses a distance of one octave, which is also the gong tune in the Chinese national pentatonic scale. 4/4 time.

Lord Zhaojun was on a diplomatic mission

(昭君出塞)

Chengdu
Zhengyang (collect)

1 $\text{♩} = 72$ 2

(xi feng) sa sa (ya) yan

3 4

men (na) guan

Figure 19 Lord Zhaojun was on a diplomatic mission

By: Zheng Yang, Collect and make sheet music of songs from fieldwork

Lyric analysis:

This is a famous Chinese folk tale about the reign of Emperor Yuan of the Han Dynasty when the King of Xiongnu entered the Han Dynasty and asked himself to be his son-in-law. Wang Zhaojun, a palace girl, volunteered to travel to form a marriage with Shan Yu. On a high autumn day, Zhaogun said goodbye to her homeland and left for Xiongnu in the north. On the way, the horses neighing and the geese singing, tearing her heart and liver; the feeling of sadness, making her heart hard to calm. She plucked the strings of her zither and played a sad parting song on the mount. The geese flying south heard the melodious sound of the zither and saw the beautiful woman sitting on the carriage, forgot to swing their wings and fell to the ground. Since then, Zhaogun has been known as the "falling goose".

Music analysis:

As shown in Figure18, The name of the song is [Lord Zhaojun was on a diplomatic mission] which is also a descending song. As we can see from the picture, the first to the second bar starts from the dominant do and drops straight down to sol, over an octave. Although there are only four bars in total, and it is in 4/4 time with a pentatonic mode, the tones are particularly numerous, showing the cold wind of autumn and alluding to the sad mood of the protagonist.

1.2 Wavy melody line.

It is characterized by alternating short upward and downward progressions, which makes the melody more dynamic and energetic. It and the high descending melody line, in the formation of Sichuan Qing Yin singing beautiful, clear, euphonious, delicate characteristics of Both play an important role. This melody line is typical in classical style tunes, Such as [Ji Sheng tune, Ma Tou tune], [Mang Jiang Hong], [Tan Huang tune], and it is also common in Single-song structure.

Sad Autumn

(悲秋)

Chengdu
Zhengyang (collect)

Figure 20 Sad Autumn

By: Zheng Yang, Collect and make sheet music of songs from fieldwork

Lyric analysis:

This is a song depicting the natural scenery. The song tells the story of the autumn breeze, the wutong trees start to fall, the osmanthus flowers bloom in a burst of fragrance ushered in, who is playing the yodel in the dead of night, it turns out to be the sound of raindrops falling on the banana leaves, making people feel sad and melancholy.

Music analysis:

As shown in Figure 19, The name of the song is [Sad Autumn] it is a single phrase structure, as you can see in the picture above it starts with two sixteenth notes and the whole melody line fluctuates from the first bar to the seventh bar, consisting of two parts, the A and B phrases. Chinese traditional pentatonic mode. The music is in 4/4 time with relatively simple tones. As you can see in the picture above, it starts with two sixteenth notes, followed by quarter notes and half notes. the first four bars of the b phrase are exactly the same as the last four bars. The melody of "Shang Dynasty" rises and falls in a series of twists and turns.

Guanwang Temple Fair

(关王庙会)

Chengdu
Zhengyang (collect)

1 $\text{♩} = 53$ 2 3 4

yu tang chun zuo bei lou (wa)

5 6 7

zi si (ya) zig tan,

Figure 21 Guanwang Temple Fair

By: Zheng Yang, Collect and make sheet music of songs from fieldwork

Lyric analysis:

This song tells the story of the Ming Dynasty zhengde years, the minister of Rites Wang Qiao was exiled to Nanjing because of the punishment of eunuch Liu Jin. When he left, he ordered his third son Wang Jinlong to collect money in city. Do not want wang SAN childe to close after silver account, by mix lure and abet leisurely swim brothole, with prostitute Zheng Lichun (nickname Su SAN) fall in love at first sight. Wang Jinlong changed su SAN's name to Yutangchun and bought a house and furniture. He lived there for less than a year and squandered all the money with him. In the cold winter, he was driven out by his boss and ended up in the Guan Wang Temple. Su SAN does not forget old love, give silver twice, help its return to Nanjing. This section of lyrics is to describe the jade Tang spring sitting alone in the north tower exclamation fragment ◦

Music analysis:

As shown in Figure 20, This [Guang wang temple fair] is a two-phrase piece containing only two phrases, eight bars, a pentatonic pattern, and 4/4 time. The first two measures have the same rhythm as a quarter note, the third measure is a half note plus two eighth notes, and the fourth and fifth measures have the same rhythm as a quarter note plus a half note. Looking at the picture you can see that the melody from the first bar to the eighth miss is a rising and falling line that is overall arching and the tempo is medium and fast.

1.3 Jump-in melody line.

The melodic progressions above the third interval are called "jumps". The third progression is called "small jump" and the fourth progression is called "big jump". The "small jump" is a common technique to extend the melodic line and active melodic progressions, and is often used in conjunction with homophonic repetition or progressions to form a smooth melodic progression. Relatively speaking, it is more active and smooth than homophonic repetition or progression. The Szechuan clear tone is characterized by a big jump in the interval, which makes the tune fall and active. Some of them are for expressing light or funny moods, such as [Jiu Lian Huan], [Yi mei zhen][Nao Lianhua], [Zhong he tune], etc. and some of them are for expressing emotions in a smooth way. For example: [Jin Niusi] and [Xin tiao chao], while some tunes feature a big jump in intervals, such as: [Yue Tune], [Ku Wu Geng], [Yu E Lang], [Shi Li Dun], etc. Naturally, some of these big jumps in intervals are inseparable from the expression of certain intonation and momentum.

The puzzle ring

(九连环)

Chengdu
Zhengyang (collect)

1 =120 2 3 4 5 6 7

nu de (ya) ge (wa ya er mei er yo mei ya mei er yo)

Figure 22 The puzzle ring

By: Zheng Yang, Collect and make sheet music of songs from fieldwork

Lyric analysis:

The song [The puzzle ring] is a bout folk story, It is said that My lover gave me a chain of nine. I took it with both hands, but I could not open it. My knife kept cutting it.

Music analysis:

As shown in Figure 21, The song [The puzzle ring] has a total of 7 measures, From the picture we can see that the melody of the first and third bars are jumping and spanning a relatively

large distance. 4/2 beats rhythm, the rhythm is relatively cheerful, it is a Chinese pentatonic tune in feather tune, the melody of the first section is in Gong tune, the third, fourth and fifth sections, the melody is in Zheng tune, with the structural function of starting and bearing, all within a C Gong system. With the change of rhythm and the slow treatment, the melody has the softest color, which forms a strong contrast with the first five sections. The colors appear bright and make the stable structural function of the ensemble more obvious, forming the first and last echoes. This is a typical phrase often used in various folk songs and music pieces in Jiangnan. The jumping in the interval is more, which makes the melody of the song fall and rise, more active and interesting.

Sad Autumn

(悲秋)

Chengdu
Zhengyang (collect)

1 $\text{♩} = 54$ 2 3 4

5 6 7 8

hu ting tian bian fei lai le yi zhi gu hong,
ta bi nu de qing hai zhong!

Figure 23 Sad Autumn

By: Zheng Yang, Collect and make sheet music of songs from fieldwork

Lyric analysis:

This song mainly expresses feelings by means of scenery, the song describes Suddenly I heard a lonely goose flying in the sky, its call was very sad, which made my mood sad too. The two cries are different. Thinking carefully, it is more profound than my feelings of sorrow.

Music analysis:

As shown in Figure 22, The song [Sad Autumn] is a 4/4 beat rhythm tune, From the picture we can see that the melody in the third bar is all jumpy and spans a larger distance. the song has two lines, using the dialect long phrase, jumping from the middle register to the high register, and

then slowly descending the song melody line, such interval jumping in, so that the song tune falls, more prominent feelings.

A nun went down the mountain

(尼姑下山)

Chengdu
Zhengyang (collect)



Figure 24 3 A nun went down the mountain

By: Zheng Yang, Collect and make sheet music of songs from fieldwork

Lyric analysis:

The song tells: It is said that there was a Zhao woman, since she was a child, gave herself up to a nunnery for her parents. She cut off 8,000 threads of worry and became a disciple of the Buddha. When her love began to blossom, she began to regret that the empty door was not enough to make good karma, and not enough to prove good results. So the morning bell and the evening drum, tossing and turning worry. The rituals of confession and chanting of scriptures increased the demonic path. At night, the monk's room was lonely, and the half-lit, half-extinguished lamp was even more difficult to dispel. I was thinking of finding a man of my choice to spend the good years of my youth, to make my good karma, to prove my good results, and to fulfill my good wishes. When all the Umpires and Umpires in the nunnery had something else to do, I fled down the mountain.

Music analysis:

As shown in Figure 23, The song [A Nuns went down the Mountain] is a short clip of only three bars, From the picture we can see that the last two notes of the first bar have a big jump of seven degrees, a relatively large distance. and the melody of the song also uses a big jump in

intervals, from the bass la to the high Sol, fully reflecting the happy feelings of the characters in the song.

1.4 Wrap-around melody line.

It is characterized by a melody centered on a certain note, which is wrapped up and down. This kind of melody line, in many It plays an important role in the formation of the rap character of Sichuan QingYin.

A nun went down the mountain

(尼姑下山)

Chengdu

Zhengyang (collect)

1 =84 2 3 4 5 6 7 8 9 10 11 12

ai ya ya, ni kan ta, cong ming ling li ding gua gua. wo zheng yao zhao ta, ta jiu

13 14 15 16 17 18 19 20 21 22 23 24

dao zhe ta. mu yang er duo xiao sa, xin yi er wo zhi dao ta. da ka huang zi

25 26 27 28 29 30 31 32

shuo liang hua (a) (a) (a),

33 34 35 36 37 38 39 40

shi fu a, shi fu ya, ni wo er rentong ba shan xia.

Figure 25 A nun went down the mountain

By: Zheng Yang, Collect and make sheet music of songs from fieldwork

Lyric analysis:

The story goes that a woman from the Zhao family was born as a child and was admitted to a nunnery by her parents. She cut off threads of worry and became a disciple of the Buddha. When her love began, she began to regret that the empty door was not enough to make good karma, and not enough to prove good results. So the morning bell and the evening drum, tossing and turning worry. The rituals of confession and chanting of scriptures increased the demonic path. At night,

the monk's room was lonely, and the half-lit, half-extinguished lamp was even more difficult to dispel. I was thinking of finding a man of my choice to spend the good years of my youth, to make my good karma, to prove my good results, and to fulfill my good wishes. When all the Umpires and Umpires in the nunnery had something else to do, I fled down the mountain.

Music analysis:

As shown in Figure 24, From the picture we can see the first bar to the fortieth bar, all around the main note Re in the surround melody. The song [A Nun went Down the mountains] has alternating rhythms of 1/4, and 2/4 time, with 26 bars in 1/4 time and 12 bars in 2/4 time, which is a rare rhythmic form. The melody of the song starts with a wrap-around melody line centered on "re", and the second half is a wrap-around melody line centered on "sol", and the rhythm is based on eighth notes.

Flying a kite
(小放风筝)

Chengdu
Zhengyang (collect)

1 $\text{♩} = 72$ 2 3 4

zhi hu de (na ge) hu zhi de, ding ding maer hei lao ying,

5 6 7 8

mei ren tou shang jia qi xing, zai wan hua lou qianqu fang feng zheng.

Figure 26 Flying a kite

By: Zheng Yang, Collect and make sheet music of songs from fieldwork

Lyric analysis:

The song [Flying a Kite] is a song with local characteristics in Sichuan. The song is about the early spring when people go out for a walk and have fun flying kites together. It gives people a bright and cheerful feeling!

Music analysis:

As shown in Figure 25, From the picture we can see the first bar to the eighth bar, all around the main note Do in the surround melody. The song [Flying a Kite], with a rhythm of 2/4 beats and 8 bars in total. The melody of the song is surrounded by "sol", and the key of the song is the ZHi of the Chinese pentatonic mode, which consists of two big phrases. Sichuan Qing Yin is popular in Sichuan, Chongqing and other areas of Bashu, and the common accompanying instruments are mainly pipa, and the singing is mostly taken from folk songs, especially the folk ditties of the lower Yangtze River.

2. The Song Lyrics.

Sichuan Qingyin is a representative of Sichuan rap art, and Sichuan Qingyin has its own unique personality. The lyrics of the songs are basically The traditional Sichuan Qingyin lyrics are generally simple and vivid, but in the creation of the new text, we should inherit the traditional style of writing and capture the characteristics of the times. At the same time, the more popular dialect vocabulary is also used appropriately, preserving the traditional style while meeting the requirements of the times. This kind of repertoire is very typical of the new creation of contemporary qing-yin. The use of these dialect words with strong Sichuan characteristics in the music not only increases the intimacy close to the audience's life, but also makes the qing-yin performance vivid and imaginative, and at the same time fully reflects the boldness, straightforwardness, simplicity and enthusiasm of the character of the children of Bashu. In terms of content selection, most of the Qingyin repertoire depicts the daily life of the people, and also often quotes classic legends and historical tales. Based on the types of Sichuan Qing Yin themes collected and compiled, they are roughly divided into the following three categories.

2.1 The Historical stories:

There are many such themes in the qing yin repertoire, and most of the lyrics are adapted from the stories in [The Three Kingdoms].

Hua Mulan to the army
(木兰从军)

Chengdu
Zhengyang (collect)

♩=88

1 yao heng (na) qiu shui san chi (ya)

2 jian, chong zheng gong shang xian.

3 fang sui wo xin zhong yuan,

4 ling ling ying zi shei gan fan (san duo hua er kai, yi ya yi duo mei hua), nu ding yao

5 shou ren (ta de) xiong nu huan (he he nao lian

6 hua, mei hua jin qian luo yi mei hua)。

Figure 27 Hua Mulan to the army

By: Zheng Yang, Collect and make sheet music of songs from fieldwork

Lyric analysis:

This song[Hua Mulan to the army] is adapted from the historical story of Hua Mulan, who was sent to the army on behalf of her father. Mulan was a civilian woman in ancient times. Her father was too old and sick to serve in the army, so Mulan disguised herself as a man and went to the army for her father. Mulan's military service reflects Mulan's heroic spirit of protecting her family and defending her country, as well as her daughterly feelings of filial piety to her father.

Music analysis:

As shown in Figure 26, The song [Hua mu lan to the army] is in 4/4 rhythm and has 15 bars. The song is in the Chinese pentatonic style of Gong, divided into three parts, the first part is from a1-6, the second part is from 7-13 and the third part is from 14-15. . The rhythm of the first eight and last sixteenth bars of the third measure begins to develop out of the dominant and continues to the court. The sound then progresses through two sixteenth notes to a quarter note horn tonic with a rhythmic fifth bar, and a repeated change in the second bar ending with a tone tonic. The second phrase is an exact repetition of the first, and the third is a repetitive expansion of the material in the previous section, which can be seen as an expansion of the A section.\

2.2 The Depicting natural scenery:

these works generally have a strong lyricism, which is very suitable for the classical and gentle temperament of Sichuan Qingyin. For example, the ditty "Ode to the Four Seasons", the repertoire consists of four sections, the first line of each section describes "the delicate colors of spring, the fusion of the day, the warmth of the Xuan, the scenery floating plum blossoms", through the four sections of the lyrics describe the four different emotions of the four seasons of the year, using the scenery to express emotions.

A Cuckoo

(布谷鸟儿咕咕叫)

Chengdu
Zhengyang (collect)

Moderato

1 bu gu niao er gu gu jiao (a), fei chu shan lin wang nan piao,

2 zhe bian rao lai zai na bian rao, gu qi

3 yan jing ta zai dao (wa) chu (wa)

4 qi ao (wa).

Figure 28 A Cuckoo

By: Zheng Yang, Collect and make sheet music of songs from fieldwork

Lyric analysis:

1 .The cuckoo bird cooed, flew out of the forest to the south, circled this way and that, puffed up its eyes and looked everywhere.

2. The sisters and brothers are very active, the early rice seedlings wear green robes. The bush spits out the ears more slender, two hair braids float with the wind.

3. melon vine potato vine around the hillside, green wheat seedlings with flower buds.

Buckwheat red purse lips smile, peas and beans smile bent.

4 oxen plowing the fields, the fields run, fine plowing. Cuckoo bird looking at the feet jumping, oh oh shouting bad, this year I am late reporting, spring plowing than in previous years.

Music analysis:

As shown in Figure 27, The song [A Cuckoo] is divided into four sections with a 2/4 rhythm, which is lively and jumping, and has a distinctive musical image. The song depicts the scene of people working in the fields in early spring, when the cauliflowers are yellow and the wheat is green. The song adopts a personification technique, using the cuckoo's cooing song to sing the scene of people's diligent springtime, vigorous and prosperous, foreshadowing the good harvest in the countryside after autumn. The song has a typical Sichuan Qing Yin style, with a cheerful and beautiful melody and lively lyrics drenched in the rich flavor of Sichuan's local culture. Although the song is short and concise, with little melodic ups and downs, it is rich in life content and is very delicate and colorful. Therefore, when singing this song, we can inherit the traditional folk singing method and learn scientific vocal techniques. The artistic charm of this reclaimed song can be vividly expressed in the singing.

2.3 The Love stories:

Sichuan Qingyin has the largest number of repertoire on love themes, which are among the most popular types because they are close to people's lives and easily resonate with the audience's emotions. There are those depicting the love for each other, such as "Remembering My

Lang", "Little Four Seasons" and "Waiting for Lang on the Fifth Night".

Liang shanbo and Zhu yingtai

(梁山伯与祝英台)

Chengdu
Zhengyang (collect)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

fei fei fei, hai kuo tian kong duo mei miao,
ren you yao qi le tao tao, ni kan na hua wen hu die,
liang shan bo zhu ying tai tian di tong lao, fei fei fei
fei shang yun xiao, fei fei fei
fei shang fei shang yun xiao.

Figure 29 Liang shanbo and Zhu Yingtai

By: Zheng Yang, Collect and make sheet music of songs from fieldwork

Lyric analysis:

- 1 How wonderful the sea is wide and the sky is wide
- 2 Returning to its pleasure
- 3 You see the butterfly among the flowers, Liang Shanbo and Zhu Yingtai love to spend their lives together and fly up to the clouds.

This song [Liang Shanbo and Zhu Yingtai] is mainly about the story fragment of "Liang Shanbo and Zhu Yingtai", which is one of the four major ancient Chinese folk. It is one of the four great folk love stories in ancient China, which can be said to be a household name in China and has been passed down far and wide, and is known as the greatest song of love for ages. From ancient times to the present, countless people have been infected by the poignant love between Liang Shanbo and Zhu Yingtai. Zhu Yingtai was dressed as a man and went to Hangzhou to study. When

she met Liang Shanbo, she became a brother and studied together for three years. When Zhu's father urges his daughter to return home, Yingtai reveals her true feelings to her mother before she leaves. Before she leaves, Yingtai reveals her true feelings to her mother and asks for a matchmaker to marry Shanbo, and at the farewell, she pretends to be a matchmaker for her sister and asks Shanbo to marry her early. Shanbo rushed When he went to Zhu's house, he didn't know that Zhu's father had promised Yingtai to marry Ma Wencai, the son of Ma's governor. The two of them met on the terrace and saw that their marriage was hopeless, and they were overwhelmed with grief and anger. When Shanbo dies at home, Yingtai vows to die. On the wedding day of the Ma family, Yingtai's palanquin takes a detour to the tomb of Shanbo to pay respects, when the thunder and wind bursts and the tomb bursts, Yingtai leaps in and Liang Shanbo and Zhu Yingtai The tomb burst and Yingtai leaped in, and Liang Shanbo and Zhu Yingtai turned into butterflies and danced together.

Music analysis:

As shown in Figure 28, The song [Liang shanbo and Zhuyingtai] is a 4/4 beat rhythm with 18 bars and a total of four lines. Before the first line there is an introduction, which uses one word, and the rhythm is relatively free and scattered, a free beat. The melody of the song is relatively smooth in the first sentence and the second inning, and in the third, the fourth sentence suddenly becomes higher, highlighting the urgency of the song's rhythm, reaching a climax and reflecting the strong change in the content of the lyrics.

3. Tune characteristics

Major and minor are only the dominant modes in the West today. In addition to the major and minor keys, there are many other There are many other different kinds of modes used around the world. However, all tunings are created by people, and different tunings reflect The different modes reflect the different psychological appreciation of music by different ethnic groups and different regions. Folk tuning The national tuning style refers to the five-tone tuning style composed of the five tones of Gong, Shang, Jiao, Zhi, and Yu, and the six and seven-tone tuning style based on the five tones. The tune style is based on the five tones and the six and seven tones. Gong, Shang, Jiao, Zhi, and Yu have only fixed interval relationships among the levels but not fixed pitches. They

can move around the names of the tones with fixed pitches, just like cantatas, but they are not cantatas.

1. Gong tuning style: Gong, Shang, Jiao, Zhi, Yu, Gong.
2. Shang tuning style: Shang, Jiao, Zhi, Yu, Gong, Shang.
3. Jiao mode: Jiao, Zhi, Yu, Gong, Shang, Jiao.
4. Zhi mode: Zhi, Yu, Gong, Shang, Jiao, Zhi.
5. Yu mode: Yu, Gong, Shang, Jiao, Zhi, Yu.

In ancient times, only four partial tones were used intensively, they are clear horn, change of sign, change of palace and leap. If 1 is used as the house, they are equivalent to 4, b5, 7, and b7 respectively, and the pentatonic scale with one bias constitutes the hexatonic scale, and with two partials is the heptatonic scale.

The heptatonic scale has the following three types.

1. Qing music scale: Gong, Shang, Jiao, Qing Jiao, Zhi, Yu, Bian Gong, Gong.
2. Ya scale: Gong, Shang, Jiao, Bian Zhi, Zhi, Yu, Bian Gong, Gong.
3. Yan music scale: Gong, Shang, Jiao, Qing Jiao, Zhi, Yu, Run, Gong.
4. There are two scales in Sichuan qing yin, namely, the lower micro scale (Gong, Shang, Jiao, and, Zhi, Yu, Bian Gong) and the Qing Shang scale (Gong Shang, Jiao, and, Zhi, Fe, Bian Gong).

The Qingshang scale (Gong Shang, Horn, Harmony, Zheng, Fe, Leap). From the perspective of specific tunes, there are three types of structure: five-tone, six-tone and seven-tone. The number of tunes with the five-tone structure is the largest. The artists are very familiar with the use and transformation of these two scales, They often sing (including accompaniment) through the conversion of the two scales, in order to obtain the color change of the singing tune, They are familiar with the use and transition of the two scales in their singing (including accompaniment) to obtain color changes in the tune and express different emotions. Sichuan QingYin tune, with the most micro-tuned (about 20%), followed by GongTuned (20%) Shang tuning style is second (10%), Yu tuning style is less, and Horn tuning style is even less. For tunes with different tonal structures, the central role of the Gong, Zheng and Shang The core role of the three tones is very obvious, especially as the main tone of the Gong, for the head of the tune, more plays a unifying role. The

central role of the three tones is very obvious, especially as the main tone of the turn, for the head of the tune, plays a more role.

Summary

1. As an intangible cultural heritage, Sichuan Qingyin has its own unique personality. It is always absorbing and borrowing in the process of development. Some folk songs and folk instrumental music are absorbed by Sichuan Qingyin and become part of Sichuan Qingyin, and some repertoire is also turned into opera, which inevitably cross-fertilize each other. The basic feature of Sichuan Qingyin is the combination of rap and singing. It is not the kind of rap that is spoken in life, but the kind that is refined and has a certain musicality, with rhythmic recitation and rhythmic chanting, which seems to be somewhat similar to the Xuanxu tune in Western opera. It has a great social function and artistic value.

2. Sichuan Qing Yin music and language are very closely integrated, the language of Sichuan region has a unique color and style, are based on the national language, folk tones, national heart state and national aesthetic interest, all require every word is accurate, voice and emotion are very important, the general singing is in the third person to tell the story, depict the scene, but also in the first person to portray the character image, and even can It can even leave the role unexpectedly and use narration to enhance and set off the performance of thoughts and feelings.

3. The accompaniment of Sichuan Qingyin music is also very characteristic, the actors need to take their own bamboo drums and other metronomic instruments, Sichuan Qingyin performers can master the rhythm and speed flexibly and freely according to the development of the storyline and the changes of the characters' feelings. Erhu, huqin, pipa and other accompanying instruments are mainly used to support the singer, render the feelings, and help the performing artist to better express the content of the lyrics, and also as a helper for the singer to change the air, to set the stage between passages, or to create the atmosphere for the next theme.

To sum up, the characteristics of Sichuan Qing Yin are as follows

- 3.1 a rap-based form
- 3.2 it has certain basic tunes and musical expression programs
- 3.3 A repertoire reflecting the content of the ethnic group
- 3.4 The function of entertainment

3.5 It is loved and recognized by the people of the region.

Chapter VI

The changes in the contemporary status of Qing Yin Performing arts in Sichuan Province, China.

After a brief renaissance in the late 1970s, traditional Chinese arts, including the Sichuan Qingyin, gradually went downhill in the mid-1980s, a situation that was unexpected because the state's policy was well implemented at the time. However, it was still impossible to change the plight of traditional art, which was deeply perplexing to the industry. Since ancient times, social changes have profoundly influenced and driven the development of the arts, and Sichuan Qingyin has undergone very significant changes in the 50 years since the founding of New China. A look back at history may add to our understanding of the current situation.

1. The Changes arising from the new social environment

1.1 The Changes in the performance system

After the founding of New China, under the guidance of a series of Party policies on literature and art, the national government's administration of literature and art has always made it an important task to transform the old literature and art, trying to inject new revolutionary values and behaviors into the old profession of literature and art. As China underwent a major transformation from the old to the new literature and arts, Sichuan Qingyin also began its new journey in the new society. In January 1950, under the leadership of the government, the Chengdu Quartet established the "New Rong Shuchang". This was the first step in the government's efforts to regulate the performance market and the content of performances, and to reform the artists. Chengdu was only declared liberated on December 27, 1949, and the reformation of literature and artists began the next month. On May 5, 1951, Premier Zhou Enlai of the State Council promulgated a new policy, and the "three reforms" of "reforming people, theater, and system" began officially. In the same year, the First Experimental Bookstore of Chengdu was established. The word "experimental" expressed the policy and attitude of the People's Government in transforming the old literature and arts, and also indicated that the new literature and arts were brand new and were

moving forward in the process of exploration. The "Three Reform Campaigns" in the field of literature and art were officially launched.

1.2 The changes of Sichuan Qingyin Performers

One of the most important tasks at that time was to transform the old artistic performers into the literary artists of the new China. In the old society performing arts were called "Pao Jiang Hu" and the artists lived on the fringe or bottom of the society. The people's government took a series of measures to help the artists, learning culture, drug rehabilitation, etc., in an effort to help them shed their old, bad habits in order to integrate into the new society. The new society raised the social status of artists, and "performing artists" became "state officials", teachers who taught the arts, and the introduction of a salary system made their income stable, so most artists recognized and were positive about the work of the state government.

1.3 The Changes in Associations

As the performance system and mechanism changed, the venues for performances gradually moved from scattered teahouses and bookstores to larger bookstores and new theaters. The restructuring organized the scattered artists into performance groups, and the small combinations of freelance and classical artists became troupe staff, which facilitated management and the implementation of a salary system. The Chongqing Qu Yi goupe, founded in September 1952, was the first opera troupe (team) to be established in Sichuan, and in 1954, the provincial arts and culture authorities considered it necessary to "take appropriate measures" for opera artists, "adhere to the policy of unity and education, and overcome blind mobility in order to achieve the goal of fighting and reform". In 1955, the Chengdu Quartet was established on the basis of the first bookstore in Chengdu; in 1956, the Xicheng District Quartet was established with 36 members; in November 1958, the second experimental bookstore in Chengdu merged with the good bookstore to form the Dongcheng District Quartet. At the same time many cities and counties such as Zigong City, Nanchong City, Neijiang City, Pixian District, Wenjiang District also set up the Qu Opera team (group). 1950s Sichuan People's Radio set up the Qu Opera team and then merged into the Sichuan Provincial Song and Dance Troupe, in 1963 independent of the Sichuan Provincial Qu Opera team. These large and small opera team () to the original scattered artists organized.

1.4 The Changes in the lyrics and contents of the works.

The old qing-yin used to be "sung in the streets and alleys, and the teahouses and inns were full of customers", and its function was mainly for entertainment and leisure. In the new society, the social function of literature and art has changed from entertainment to education and propaganda, and the content and form of Qingyin has also changed. First, the content of singing old lyrics was censored and restricted. The purpose of the revolution was to build a new China, to smash all the decadent and feudal things. The content of the old qing yin was difficult for the new ideology to accommodate, and this was the inescapable fate of all the old literature and arts. After the founding of New China, in the eyes of the new intellectuals and the cadres responsible for the administration of literature and art, many things in the old qing yin were problematic. The old stories of emperors and generals, house hunting, and love affairs were clearly out of step with the new society, difficult to fit in with the new era, and rightfully had to be eliminated or restricted. As a matter of fact, the content of the Qing-Yin segment is miscellaneous, there are indeed some unhealthy content. As "ideological awareness increased", Qingyin artists themselves also screened the repertoire they sang. Of course, the criteria for differentiation at that time were vague and unclear, and it was difficult to be clear. Just like the national cleanup and restriction of old operas at that time, the censorship was mostly strict, which made it difficult for many pieces to be performed, objectively creating a situation of poor repertoire, monotonous performance content, and lack of attraction. This was a common phenomenon at that time. Secondly, as art performances were to serve the state, the entertainment function of qing-yin performances began to diminish. Like other forms of music and arts, Qingyin could fill in lyrics or compose short tunes on the spot, so it was called the vanguard of literature and arts, and played a great role in propaganda, educating the people, and agitating the masses, and "writing the center and singing the center" became the fashionable language at that time. The politicization and propagandizing of the content inevitably weakened the entertaining nature of qing-yin. The politicization and propaganda of the content inevitably weakened the entertainment of qing-yin.

2. The Changes in singing style

Qingyin was originally sung mainly in a seated manner, and the passages were mostly complete stories with extended plots and rich historical and cultural contents; listeners were

concerned about the delicate changes and emotional rendering of the singing voice; the leisurely atmosphere of the bookstores and teahouses in the old days was also necessary for its survival and development. The social changes after the founding of New China have made all these anachronistic. Under the dual pressure of the appeal of the new literature and art and social change, as propaganda performances entered the cabaret scene, the Qingyin's first experiment was to change from seated singing to standing singing, and the performance form changed radically. In order to meet the needs of stage performances, a drum kit was designed; the music was made richer and more expressive. Qingyin also imitated the new music by adopting small band accompaniment and increasing the use of accompaniment instruments. The new qing-yin is characterized by: lyrical small-part standing singing, theatrical performances are dominant, the accompaniment was extended to a multi-piece orchestra.

Why did the sitting singing become standing singing? First of all, the propaganda and the needs of the program evening is the catalyst for this change; secondly, the characteristic qing yin ditty has the innate quality of adapting to various performance conditions and requirements; thirdly, after the establishment of professional opera group (team), the management mostly has the background of the army or new music workers. Thirdly, after the establishment of professional opera troupes (teams), most of the management had backgrounds in military cultural and industrial troupes or new musicians.

3. The Changes in singing techniques.

After the founding of New China, in the context of the government's vigorous prosperity and systematic management of the Wenzhi cause, well-known qing-yin in Sichuan artists came together in response to the recruitment. In Sichuan, the ancient Qing-Yin music was formed by the exchange of artists from all over the country, and different styles were formed according to the characteristics of different regional cultures, seeking common ground while preserving differences. Among the many different styles of regional singing, three regional singing schools are the most well-known: the "Shanghe tune", which is mainly active in the Chengdu area; the "Zhonghe tune", which is mainly represented by Yibin and Luzhou Qingyin singing; and the "Xiahe tune", which is prosperous in the Chongqing area. The "Lower River Tune", which flourishes in the Chongqing area.

The division of the above three genres of Sichuan qing yin is directly named after the geographical location where the specific singing style flourishes. The "tune" refers to the singing style; the "river" here is the river in Sichuan province. Chengdu is located in the upper reaches of the river in Sichuan, so the word "Shanghe" is used to designate the Sichuan Qingyin school of singing that flourished here, so it is called "Shanghe tune"; the remaining two, for the same reason. The three genres mentioned above, with reference to their geographical divisions, inherit the basic distinction between major and minor Sichuan Qingyin singing. Between major and minor, minor is more popular. The melody of minor key is light, lively and jumpy, and the theme of the song is more interesting. The tones match the pronunciation of Sichuan dialect, which makes the music fully demonstrate the beauty of the music and at the same time, the rich native voice touches the listeners. Among them, the unique "ha-ha cadence" in the Sichuan Qingyin ditty singing is very characteristic and is a favorite element of Qingyin listeners. The "ha-ha cadence" has been hailed as "Oriental opera" by foreign media. It is a unique decorative embellishment technique of Sichuan Qingyin, which produces a rare artistic effect in traditional music art due to its unique pronunciation, and is highly expressive. The "ha-ha cavity" is a very unique way of articulation, which is rare in traditional Chinese opera. The name is derived from the frequent use of "a", "ha", "he", "wa" and other liner notes like "laughter" in the singing. It was first created by Cai Wenfang, a Sichuan Qingyin artist, and later absorbed by Li Yueqiu, a master of Sichuan Qingyin. In the long-term practice of singing, it was constantly developed and innovated, forming a systematic singing method and technique, and gradually completing the artistic means of expression, forming an artistic singing genre that can be clearly branched.

In terms of vocal technique, "haha cadence " is actually a kind of fast staccato singing method mainly concentrated in the middle register. The singer sings the notes in their entirety, e.g. a long diatonic or whole note is divided equally into four, eight, sixteen or more. The result is an upbeat and even rapid performance, with a sense of briefness and leaps; or, when the same song is sung on several different note combinations, each note is presented in its entirety in a staccato fashion. It is not difficult to imagine that the above "haha cadence " common vocal techniques naturally make the final W notes bounce between the smooth connection, and a full sense of grainy auditory effect. This is what is meant by the so-called "pearls are round and the particles have sound". "Haha cadence " singing method in the vocal practice of the key is to master the tongue

root flicking skills, singing cadence eventually W make the singer's voice sounds like "grainy beads" one by one evenly and quickly "roll "out of the said cavity, first of all, thanks to the breath for the position of the higher before the impact of the cochlear cavity; secondly, the auxiliary with the W on the breath impact of the power of the regulation of the call, the singing voice and can obtain the power of different levels of change. In addition, to cope with the requirements of different repertoire in the clear voice itself for the speed of singing, can be met by adjusting the breath and tongue flicking frequency techniques; finally, flexible adjustment of the breath and voice (resonance) impact position, can be harvested aurally clear and distinctive different singing tone. To sum up, the premise of a good qing yin singer's skillful use of "haha cadence " is the comprehensive use of breath, voice (resonance) position, tongue root flicking and other key elements to maximize the charm of Sichuan qing yin technically.

4.The Changes of Audience.

In the old days, there were fixed performance venues to maintain and cultivate audiences, and the audiences loved and fed them.eThis is the commercial basis for the existence of the art. As the number of bookstores became smaller, the content changed, and the appeal was discounted, the audience gradually faded away and the commercial basis for special performances gradually disappeared. Therefore, another important change after the restructuring is the reduction of performance activities and the shrinking market. The artists have changed from individual performers to salaried employees and the mechanism of performance has changed dramatically. Previously, there was no income if they did not sing, and they had to perform every day, and the famous actors had to "perform everywhere"; after receiving the salary, the performances were arranged by the unit, and the performances were greatly reduced. From the system, there are provincial and municipal level "universal ownership", while the county and district level is "collective ownership". District-level units have to support themselves because there is no financial support, so there are more performances. Most of the performances of the national ownership of the opera team in the theater or go to the mountains to promote the countryside, faded out of the teahouse, bookstore. County and district opera team in the teahouse, bookstore persist for many years, relatively more performances. But compared to around 1949, the 1950s and 1960s performance gradually reduced the trend is very obvious. The original teahouse and the book field

of the large area performance gradually become in a few relatively concentrated book field; perennial performance gradually become seasonal performance. Performances decreased year by year, the audience decreased.

Summary:

The new qing-yin replaced the old qing-yin. Within 10 years, the qing-yin had completed a rapid transformation from old to new literature and art. By the late 1950s, except for the singing tone, the new qing-yin had been completely new and different from the old qing-yin of the early 1950s. After the change of station singing, Qingyin was actually not the original Qingyin anymore, we can call it the new Qingyin, and after that it drifted away from the old Qingyin, in fact it was difficult to merge. The new qing yin has almost completely replaced the old qing yin in the new historical conditions. The characteristics of the new qing-yin are: lyrical small sections of standing singing; theater performances; accompaniment extended to a multi-piece orchestra; with the central work of the propaganda content is the main. The biggest change is of course the change from sitting to standing. The new qing yin changed from sitting to standing singing, which people may not have cared about at the time, but was an important turning point for the qing yin, and had a great impact on the later development. The new qing-yin, with its small dances, lost the narrative nature of qing-yin, weakened the rap quality, and homogenized it with new music singing. The impact of this change on qing-yin was enormous, and it irreversibly changed qing-yin

It has irrevocably changed qing-yin, moving both the performers and the audience away from the traditional content of the old-style big-band qing-yin.

CHAPTER VII

Conclusion Discussion and Suggestion

1. Conclusion

1.1 This thesis takes Sichuan QingYin as the research object, takes history and the music characteristic as the starting point and selects an example. The research conclusions mainly include the following aspects: Sichuan qing yin should be formed on the basis of the songs of Ming and Qing dynasties, absorbing folk songs and opera music from all over the world.

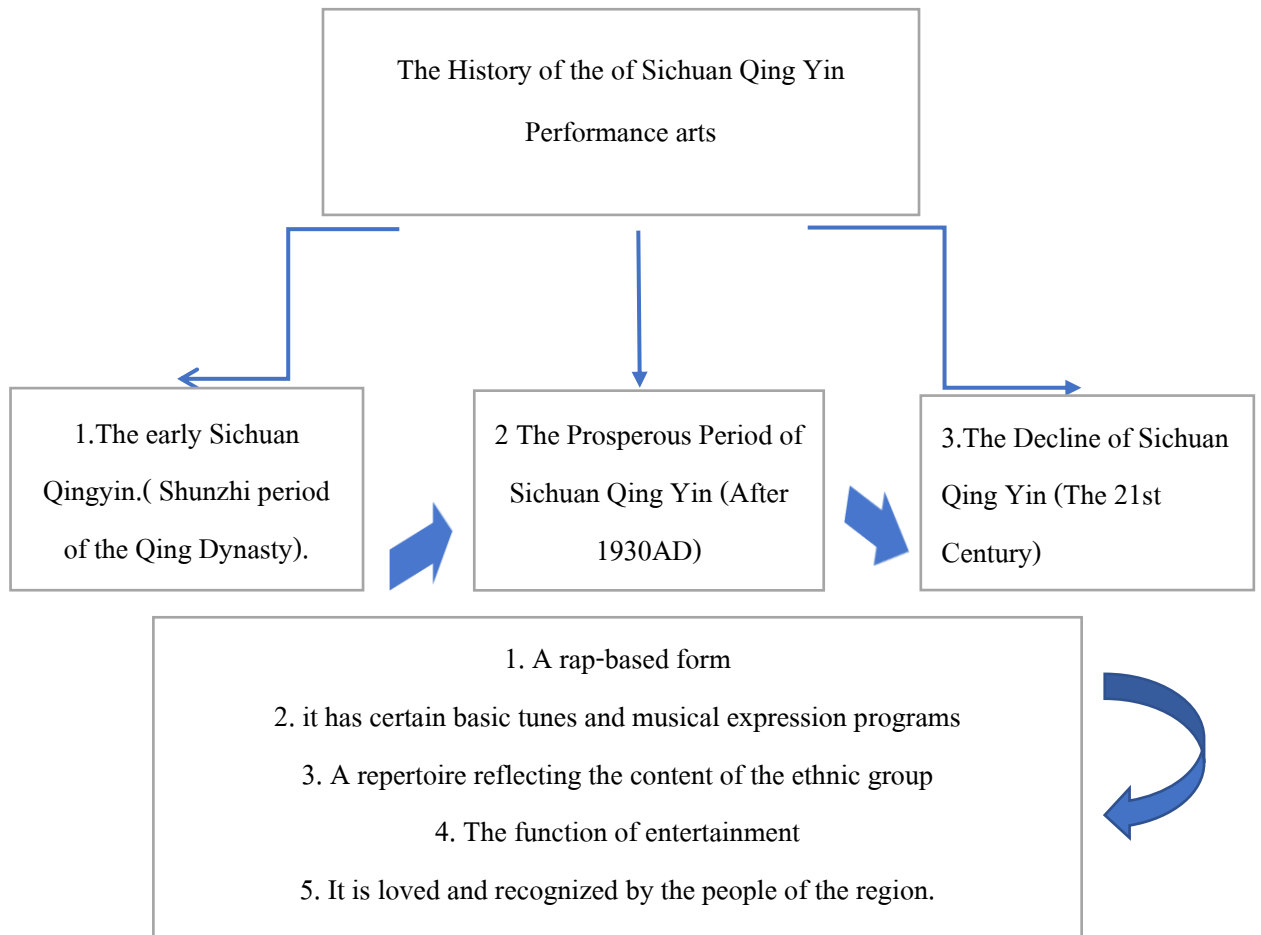


Figure 30 The Development of Sichuan Qingyin Performing Arts and Modern Performance

Characteristics

By: Zheng Yang

Through the collation and analysis of field collection and data collection, the origin and formation of Sichuan Qing Yin is as follows. The long tradition of rap art in Sichuan is its soul, the Ming and Qing dynasties Xiao Qu is its skeleton (origin), and the inclusion of folk songs and operas from all over the world is its flesh and blood, which makes it a local genre with local roots and foreign charm. Sichuan has a long tradition of rapping and entertainment, and during the Ming and Qing dynasties, there existed a form of singing in the form of sometimes tunes, which was also the predecessor of qing yin, equivalent to singing popular songs at that time. From the information collected so far, the term "singing while playing" began to appear during the Qianlong period of the Qing Dynasty, and continued to develop during the Daoguang and Xianfeng periods, until the Tongzhi and Guangxu periods. This shows that from the Qianlong period of the Qing Dynasty, the form of "singing" and "playing and singing" gradually became common in Sichuan, and the artists were mostly local people. The "playing and singing" is a form of singing, and what and how it is sung may have changed over time. However, as a form of playing and singing, there were already the prototypes of "singing moon qin" and "singing pipa". After the massive immigration in the early Qing Dynasty, and the population movement brought by the prosperity of trade and commerce after the economic recovery, there was a large influx of tunes from the east and the west, and the content of "singing tunes" was greatly enriched at this time, and the form of "singing tunes" also kept changing, after some absorption, in Language, accompaniment, singing form and other aspects gradually formed their own local characteristics. During this period, although several times by the Qing government as "unhealthy song content" and was banned, but finally because the people love and full of vitality, only to have "night and day" the scene of flourishing. By the late Qing Dynasty or the late Qing Dynasty, Sichuan Qing Yin, which was inextricably linked to folk songs and operas from all over the world and had its own unique style, had taken shape. Therefore, Sichuan qing yin should be in the Ming and Qing dynasties on the basis of a small song, absorbing folk songs and opera music around the formation. In a sense, the reasons for the formation and development of a song genre are many, and the foreign component is only one of the factors, but more important is the local cultural traditions, language, customs and other factors.

1.2 The music Characteristics of Sichuan QingYin performing arts.

Table 1 The characteristics of Qingyin Performing arts in Sichuan Province, China.

Qingyin Performing arts music characteristics	
Melody characteristics	<ol style="list-style-type: none"> 1. There are three types: single structure and multi-song structure; Ban qiang structure 2. Pentatonic scale: Gong, Shang, Jiao, Zhi and Yu. 3. There are four melodic forms: one is Downward melodic line. The other is Wavy melody line and Jump-in melody line; Wrap-around melody line.
Characteristics of the lyrics	<ol style="list-style-type: none"> 1. The Historical stories. 2. The Depicting natural scenery. 3. The Love stories.
Singing characteristics	<ol style="list-style-type: none"> 1. Mostly sung by women, holding sandalwood boards, beating bamboo drums and talking at the same time. 2. The unique "ha-ha Qiang" in Sichuan Qingyin minor tunes is a very distinctive element that is very popular among Qingyin listeners. The "ha-ha ", once hailed by foreign media as "Oriental opera", is a unique decorative embellishment technique of Sichuan Qingyin, which is very unique in its articulation and produces an artistic effect that is rare in traditional opera and highly expressive.

Table 1 (Continued)

Qingyin Performing arts music characteristics	
Accompaniment form	The instruments used for accompaniment change according to the content and mood of the piece, mainly pipa, erhu, zhonghu, tambourine, dajuan, zheng, wooden fish, bells.
Performance venue features	<p>1. Before the founding of the People's Republic of China, it was basically a single person sitting and singing, using one or two tea tables to sit and sing, facing the audience, with the main singer sitting in the middle and the accompanying teacher sitting on the left and right of the singer, with the instruments Pipa, Sanxian on the left and Erhu and Huqin on the right, generally opening with a lively and festive repertoire of songs.</p> <p>2. After the founding of the People's Republic of China, sitting singing was replaced by standing singing, and bamboo drums were made which could be carried easily.</p>

1.3 The changes in the contemporary status of Qing Yin Performing arts

Within 10 years, the new qing-yin replaced the old qing-yin, which had undergone a rapid transformation from old to new literature and art. By the late 1950s, except for the singing tone, the new qing-yin had been completely new and different from the old qing-yin of the early 1950s. After the change of the singing station, Qingyin was actually not the original Qingyin anymore, we can call it the new Qingyin, and after that, it was so far away from the old Qingyin that it was actually difficult to merge.

Table 2 The changes in the contemporary status of Qing Yin Performing arts

The changes in the contemporary status of Qing Yin Performing arts	Sitting singing becomes standing singing
	accompaniment extended to a multi-piece orchestra.
	Promotional content in line with the center's work is the main focus.
	Performing works are mainly lyrical small sections singing
	Theatrical performances mainly.

2. Discussion

In the history of human society, our ancestors have created many outstanding cultures, and these brilliant cultural treasures have attracted the attention of the world and made the nation proud. Sichuan has been known as the "Land of Heaven" since ancient times, and for thousands of years, the local people have created an excellent music culture in Sichuan, including the intangible cultural heritage items such as Sichuan Opera, Sichuan Qing Yin, Sichuan Yangqin, and Sichuan Lantern Opera, which are rich in traditional music culture. These musical cultures have vividly recorded the cultural history of the Basho region, reflected the real life of the people, portrayed the joy, anger and sorrow of the working people, and become a delightful form of artistic expression. However, the many excellent art and culture have gradually declined with the changes of the times, and are even on the verge of depletion, becoming the objects of protection in the list of intangible cultural heritage of humanity.

2.1 The Discussion and changers of social History.

First, there is the impact brought by the economic environment. Sichuan Qingyin had fully absorbed the operas, operatic arts and Xiaiqu from all over the world and formed its own source stream several hundred years ago. The constant influx of Western culture and economic tide has brought great challenges to Sichuan Qingyin. Since the reform and opening up, the literary ecology

has gradually undergone great changes. The open environment has led to popular songs, fashionable music has become new every year, and television has become the main form of entertainment to pass the spare time. The diversity of choices affected almost all the arts, from theater to classical music to film, all of which were in crisis, and the sound of the Qing dynasty was no exception. Even television felt threatened by the rise of the Internet in the 1990s. It was a dazzling era, and the stars of the day had only a short artistic life. Nowadays, young people who sing for a living can be found everywhere in restaurants of all sizes in Huayang, Sichuan. Unlike more than 50 years ago, they carry a stereo instead of a drum board; they sing popular songs instead of ching-yin dances; and the venue has changed from a teahouse to a restaurant. But this is not the essential difference, qing yin is also the current tune, is also a popular song. The flood of time is vast, change is inevitable, we need to study and analyze the history on the one hand, on the other hand, we need to face the changes rationally. To understand history, we need to make the experience of history a wealth of ideas, and deal with the challenges of the future openly. The mother of Qing Yin, rap music, has a long history of change and has never stopped.

2. 2The Discussion of Music characteristics

In the long history of music, such as Qingyin, which has a history of more than 200 years, should be regarded as a form of music performance that enjoys a high degree of longevity. New art has always drawn from the rich tradition, grown and transformed into new splendor. Traditional art is the collective memory of a nation, and it will not disappear, but will only become the historical background for the growth of new art, as is the case with qing-yin. The changing tastes of the audience have caused some folk performing institutions to be on the verge of bankruptcy, traditional cultural market demand is scarce, and various skills are facing the dilemma of being lost. Under such fierce market competition, Sichuan Qingyin is in danger of being replaced by other forms of music. Second, the cultural and artistic environment has changed. Under the impact of foreign cultures, it is more difficult to pass on the oral tradition of Sichuan qing yin than to collect other tangible materials. For this reason, the preservation of Sichuan qiyin is even more urgent. Throughout the years, the importance and influence of the Sichuan qiyin has waned significantly in the Sichuan region.

2.3 Confusion of the inheritors

As living standards have improved, people's consumption levels have also increased and cultural tastes have become more diversified. Because of the continuous rise in consumption and the coolness of the performance market. The older generation of qing-yin artists have long since ceased to be old-fashioned artists who earned money by singing to support their families. After years of political education, qing-yin artists have enjoyed a higher status in the new society with a stable salary provided by the state treasury. Talent training broke away from the traditional teacher-apprentice system and was mainly conducted by training courses and schools, resulting in a new generation of literary artists. Although people agree with the artistry of traditional qing yin, but for the return to the teahouse to sing that is very resistant, so the old qing yin art not only no audience even the actors no longer agree with its old teahouse, bookstore performance form. Therefore, the current Sichuan qing yin inheritors protection work urgent to solve the important problem, is the qing yin back-up talent active training, to improve their work and living environment.

After 30 years of changes, the content and form of the old Qingyin have been completely separated from the real world and have become rusty and distant. Imagine how traditional content like "Sifan" can win the unanimous favor of today's audience. In the fast-paced life of economic development, most people do not have the leisure to sit in a teahouse and listen to the music leisurely. Times have changed, the audience has changed, "qing yin special" has always been high and low, cannot be commercial performances, people sigh, it seems reasonable.

3. Suggestion

3.1 Suggestions for further research

3.1.1 In this study, the researcher has examined the musical characteristics and historical development of the Sichuan Qingyin performing arts, as well as the important changes in contemporary society. It is hoped that subsequent researchers will continue to study the regional characteristics and culture of the Sichuan Qingyin performing arts, with a view to making them more culturally valuable in contemporary times.

3.1.2 Other performing arts in the Sichuan region should be studied to facilitate comparison
3.1.3 The role and function of Sichuan Qingyin performing arts in contemporary society

should be researched and analysed3.1.4 The development of combining Sichuan Qingyin performing arts with current media arts should be studied.

3.2. Suggestions for applying the results of the study

3.2.1 Primary schools, secondary schools and universities in Sichuan Province could use the results of the study to develop a series of teaching materials to introduce students to this unique folk music culture.

3.2.2 Community cultural institutions in Chengdu, Sichuan Province should be able to use the results of this study as a resource for tourism promotion.

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Appendix

Interview 1

Time: December 2020 to July 2021

Location : Chengdu Intangible Cultural Heritage Protection Center, Chengdu Culture Center, Sichuan Culture Center, Chengdu Qingyang District Culture Center, Sichuan Quyi Art Troupe, Sichuan Opera Theater, Sichuan Song and Dance Troupe, Danjia Community, Sichuan Music College Library, Sichuan Library

Name	Age	Profession	questions	in conclusion
Ren Ping	53	Performing artist	1. Have you ever heard of Sichuan Qingyin performing arts? 2. How many years have you been studying Sichuan Qingyin performance art? 3. Do you know how to sing Sichuan Qingyin songs? 4. where is Sichuan Qingyin usually sung before? 5. what is your favorite song of Sichuan Qingyin performing arts? 6. do you know the history of Sichuan Qingyin performing arts? 7. How many songs do you know about Sichuan Qingyin?	1. yes 2. 26 years 3. yes 4. The teahouse 5. The Chinese medicine 6. yes 7. more than 200 8. Chen Yonglin

			<p>8. who do you think is the most famous performer of Sichuan Qingyin?</p> <p>9. What are the requirements for learning Sichuan Qingyin performance art?</p> <p>10. Do you know how to play pipa, erhu, etc.?</p>	<p>9. Like</p> <p>10. No</p>
Chen Yonglin	74	Performing artist	<p>1. Have you ever heard of Sichuan Qingyin performing arts?</p> <p>2. How many years have you been studying Sichuan Qingyin performance art?</p> <p>3. Is there a score for Sichuan Qingyin Performing Arts?</p> <p>4. How did people learn Sichuan Qingyin performing arts in the past?</p> <p>5. Are there more people learning Sichuan Qingyin performing arts now?</p> <p>6. Do you think Sichuan Qingyin performing arts has changed a lot from the past?</p> <p>7. Is Sichuan Qingyin performing arts popular among the new generation of young people?</p>	<p>1. yes</p> <p>2. more than 60 years</p> <p>3. yes</p> <p>4. Teacher's personal teaching</p> <p>5. no</p> <p>6. yes</p> <p>7. no</p> <p>8. Li Yueqiu (my teacher)</p>

			<p>8. who do you think is the most famous performer of Sichuan Qingyin?</p> <p>9. What are the requirements for learning Sichuan Qingyin performance art?</p> <p>10. What is your favorite piece of Sichuan Qingyin performing arts?</p>	<p>9. Love</p> <p>10. Cuckoo Bird</p>
Liu Liangliang	42	Performing artist	<p>1. Have you ever heard of Sichuan Qingyin performing arts?</p> <p>2. How many years have you been studying Sichuan Qingyin performance art?</p> <p>3. do you know how to sing Sichuan Qing Yin songs?</p> <p>4. where is Sichuan Qingyin usually sung?</p> <p>5. What is your favorite Sichuan Qingyin performing art song?</p> <p>6. how many years do you know the history of Sichuan Qingyin?</p> <p>7. How many songs do you know about Sichuan Qingyin?</p> <p>8. who do you think is the most famous performer of Sichuan Qingyin?</p> <p>9. Do you like sichuan qingyin perform?</p>	<p>1.yes</p> <p>2.8 years</p> <p>3.yes</p> <p>4. stage</p> <p>5.Flying Kite</p> <p>6.more than 200 years</p> <p>7.more than 100</p> <p>8.Xiao Shunyu</p> <p>9.yes</p>



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			10. do you know how to play pipa, erhu, etc.?	10.A little.
Li tianna	46	Performing artist	<p>1. Have you ever heard of Sichuan Qingyin performing arts?</p> <p>2. How many years have you been studying Sichuan Qingyin performance art?</p> <p>3. Do you know how to sing Sichuan Qingyin songs?</p> <p>4. where is Sichuan Qingyin usually sung before?</p> <p>5. what is your favorite song of Sichuan Qingyin performing arts?</p> <p>6. do you know the history of Sichuan Qingyin performing arts?</p> <p>7. How many songs do you know about Sichuan Qingyin?</p> <p>8. who do you think is the most famous performer of Sichuan Qingyin?</p> <p>9. What are the requirements for learning Sichuan Qingyin performance art?</p> <p>10. do you know how to play pipa, erhu, etc.?</p>	<p>1. yes</p> <p>2. 20 years</p> <p>3. yes</p> <p>4. The docks, the teahouses</p> <p>5.A nun went down the mountain</p> <p>6. yes</p> <p>7. 50</p> <p>8. Li yue qiu</p> <p>9. Fond of singing</p> <p>10.yes</p>



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Chen meijiu	30	singer	<p>1. Have you heard of Sichuan Qing</p> <p>2. Do you know Sichuan Qing</p> <p>3. Under what circumstances is the Sichuan Qing sing?</p> <p>4. Is there a specific score for Sichuan Qingyin performance art</p> <p>5. Who made the music of the Sichuan Qingyin performance art</p> <p>6. Are there many people who can sing Sichuan Qingyin performance art</p> <p>7. Do you know what forms of Sichuan Qingyin performance art</p> <p>8. Are there any requirements for the singer?</p> <p>9. Who did you learn to sing Sichuan Qingyin performance art</p> <p>10. Is there an accompaniment for songs?</p>	<p>1. yes</p> <p>2. yes</p> <p>3. Entertainment</p> <p>4. Yes</p> <p>5. I don't know</p> <p>6. Seniors over 20</p> <p>7. Yes</p> <p>8. No</p> <p>9. my teacher</p> <p>10. yes</p>
Liu shuanshuan	28	singer	<p>1. Can you sing Sichuan Qingyin songs?</p> <p>2. Can you dance?</p> <p>3. Is the Sichuan Qingyin performance art songs good?</p> <p>4. Is there a score for Sichuan Qingyin performance art?</p> <p>5. Can everyone in the groups sing?</p>	<p>1. yes</p> <p>2. no</p> <p>3. Yes</p> <p>4. Yes</p> <p>5. no</p>

			<p>6. Are there many people who can sing Sichuan Qingyin performance art songs?</p> <p>7. Is the melody of Sichuan Qingyin performance art songs nice?</p> <p>8. What are the forms of Tu folk songs?</p> <p>9. Can your family sing?</p> <p>10. How many Sichuan Qingyin performance art songs can you sing?</p>	<p>6. 10</p> <p>7. Nice</p> <p>8. Solo</p> <p>9.no.</p> <p>10.48 songs</p>
Yang Ping	56	singer	<p>1. Have you ever heard of Sichuan Qingyin performing arts?</p> <p>2. How many years have you been studying Sichuan Qingyin performance art?</p> <p>3. do you know how to sing Sichuan Qingyin songs?</p> <p>4. where is Sichuan Qingyin usually sung?</p> <p>5. what is your favorite song of Sichuan Qingyin performing arts?</p> <p>6. how many years do you know the history of Sichuan Qingyin?</p> <p>7. How many songs do you know about Sichuan Qingyin?</p>	<p>1. yes</p> <p>2. yes</p> <p>3.yes</p> <p>4. Yes</p> <p>5.Gui Fei zui Jiu</p> <p>6.Not sure</p> <p>7. about 80</p> <p>8.Li Yue qiu</p>

			<p>8. Which artist do you think is the most famous performer of Sichuan Qingyin?</p> <p>9. Do you know how to play pipa, erhu, etc?</p> <p>10. What are the requirements for learning Sichuan Qingyin performance art?</p>	<p>9. no</p> <p>10. Good voice condition</p>
Zheng jianglin	50	singer	<p>1. Can you sing Sichuan Qingyin?</p> <p>2. Can you dance?</p> <p>3. Is the Sichuan Qingyin songs good?</p> <p>4. Is there a score for Sichuan Qingyin songs?</p> <p>5. Can everyone sing?</p> <p>6. Are there many people who can Sichuan Qingyin songs?</p> <p>7. Is the melody of Sichuan Qingyin songs nice?</p> <p>8. What are the forms of Sichuan Qingyin songs?</p> <p>9. Can your family sing?</p> <p>10. How many Sichuan Qingyin songs can you sing?</p>	<p>1. yes</p> <p>2. no</p> <p>3. Nice</p> <p>4. Yes</p> <p>5. Over 50years old</p> <p>6. Not much</p> <p>7. Nice</p> <p>8. Solo, duet</p> <p>9.The elderly can sing</p> <p>10.18 songs</p>

BIOGRAPHY

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